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BBC
DOCTOR WHO
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Welcome

THE DALEKS
PART 1 EPISODES 1-4
THE DEAD PLANET
DOCTOR WHO
U
Starring
THE TIME WARRIOR
DOCTOR WHO
U
Starring
Jon Pertwee

1989 was a pretty good time to be a *Doctor Who* fan. This might seem like a strange assertion, given that history now tells us the programme was on the brink of cancellation, but consider what it was like to live in the moment.

At the beginning of the year we'd just come out of Season 25, four stories that – under the stewardship of script editor Andrew Cartmel – had dramatically revitalised the series. Sylvester McCoy and Sophie Aldred had now settled into the lead roles, while stories such as *Remembrance of the Daleks* and *The Happiness Patrol* pointed to a bright future.

At the end of 1988 David Banks' book *Cybermen* had introduced a scholarly yet accessible approach to *Doctor Who*'s history, around the time that it was finally becoming possible to see some of the vintage episodes that we'd spent so long reading about. In June 1989 VHS editions of *The Daleks* (1963-64), *The Time Warrior* (1973-74) and *The Ark in Space* (1975) offered an affordable way to add some classic episodes to our collections. Later in the year, new stories such as *The Curse of Fenric* and especially *Ghost Light* proved that the series still had the capacity to surprise and innovate.

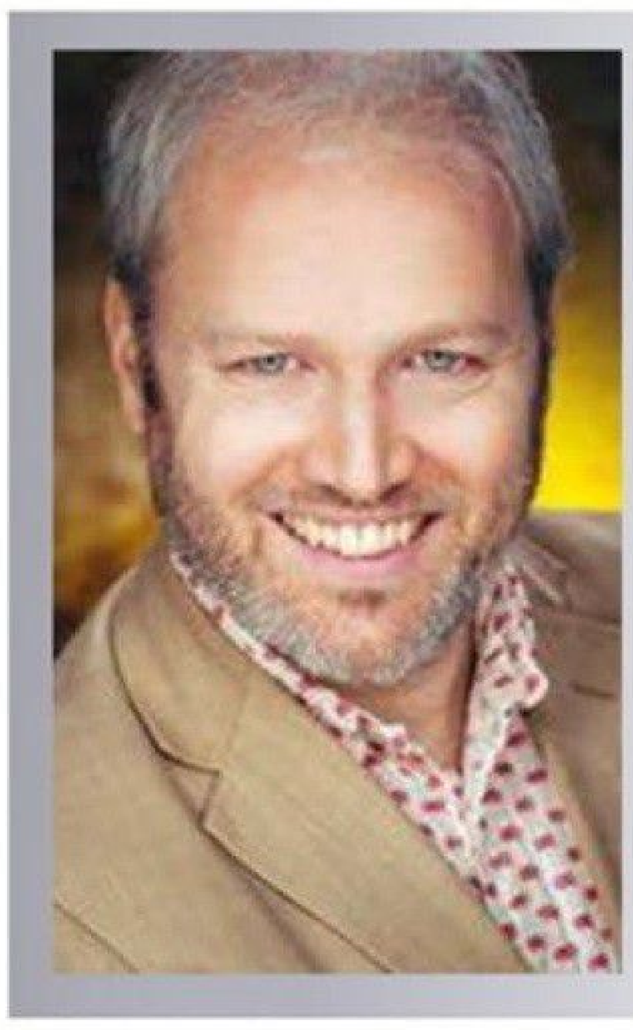
In the midst of all this the *Doctor Who* stage play *The Ultimate Adventure* seemed to come out of nowhere. This broad and boisterous romp was hugely entertaining, albeit cut from very different cloth to the 'Cartmel Masterplan'.

The greatest thrill was the chance to see Jon Pertwee and Colin Baker recreate their Doctors. I saw both, and they were performances I'll never forget. Amazing as it was to witness Pertwee at Wimbledon in March 1989, I think the show had improved a lot by the time I saw Baker in Canterbury four months later. This was a more vigorous and polished extravaganza in almost every respect. In fact, Colin's confident, commanding portrayal led me to re-evaluate his Doctor. After the final curtain my friends and I went to the Marlowe Theatre's bar and, when Colin appeared in the doorway, we broke into a spontaneous round of applause, much to his embarrassment.

It hardly seems possible that all this happened 30 years ago, but in this issue we celebrate the anniversary with an in-depth look at the production and its origins. It certainly brings back memories. If, like me, you were lucky enough to be there, you might also experience a twinge of nostalgia for more innocent times.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

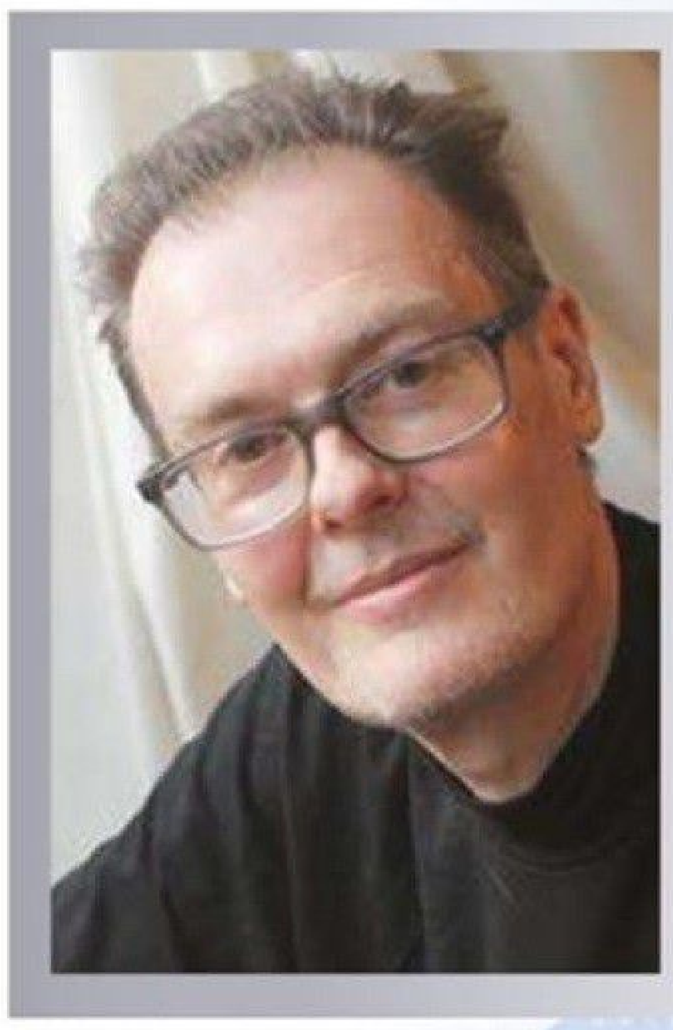


Toby Hadoke

Aside from his *Doctor Who* work (stand-up comedy, podcasts and DVD contributions), Toby has written several plays for BBC Radio 4, presents on Radio 4 Extra and provides voice-overs for everything from TV documentaries to mop adverts. On page 42 he writes about the prolific *Doctor Who* actor Pat Gorman.

Jonathan Helm

Jonathan has written a number of visual-effects related articles for **DWM** and is behind the popular WHO FX Twitter account. His interest in the subject was sparked by a **DWM** interview with Richard Gregory back in 1983. On page 48 Jonathan pays tribute to Richard, who passed away in February.



Andrew Cartmel

Andrew was the script editor of *Doctor Who* for the three seasons of Sylvester McCoy's tenure. These days he writes stage plays and the *Vinyl Detective* series of books, as well as collaborating with Ben Aaronovitch on the *Rivers of London* graphic novels. On page 22 he remembers his late friend Graeme Curry.

DEATH HAS RETURNED TO FETCH PRIORY. AND DEATH IS NO-ONE'S VICTIM.

EVE **MYLES**

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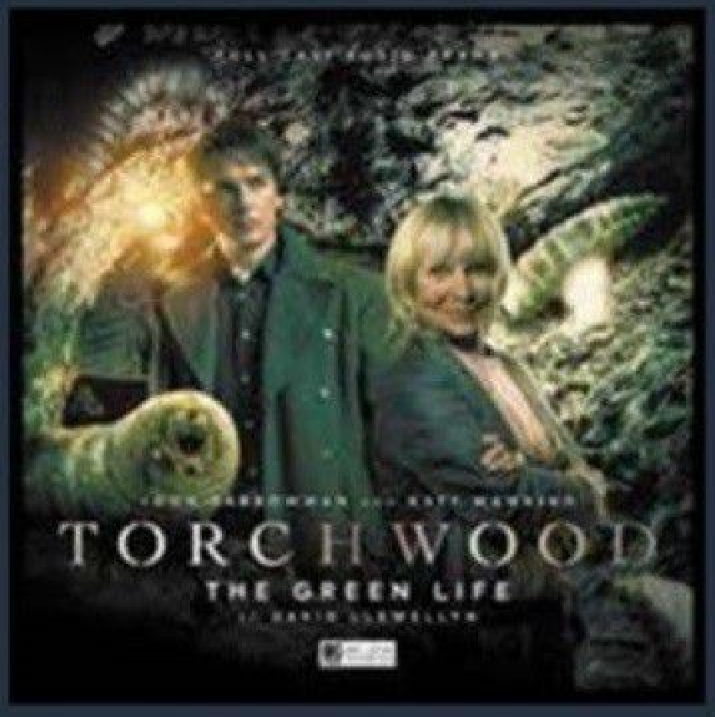

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Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Doc's in Socks

Team TARDIS wore odd socks to work to show their support for World Down Syndrome Day.

World Down Syndrome Day takes place on 21 March every year, representing the extra 21st chromosome which causes Down Syndrome. This is the second year running in which the cast of *Doctor Who* – Jodie Whittaker (the Doctor), Bradley Walsh (Graham), Tosin Cole (Ryan) and Mandip Gill (Yaz) – have taken part in the 'Lots of Socks' initiative to raise awareness of the condition.

Meanwhile, work on Series 12 of *Doctor Who* is well under way. Jodie Whittaker's second series will be broadcast on BBC One – and around the world – early next year.

Tosin Cole, Mandip Gill, Jodie Whittaker and Bradley Walsh in their socks for World Down Syndrome Day.

Ravenous Masters

This October, Michelle Gomez, Derek Jacobi, Geoffrey Beevers and Eric Roberts will all return as the Master/Missy for the finale of Big Finish's Eighth Doctor epic, *Ravenous*.

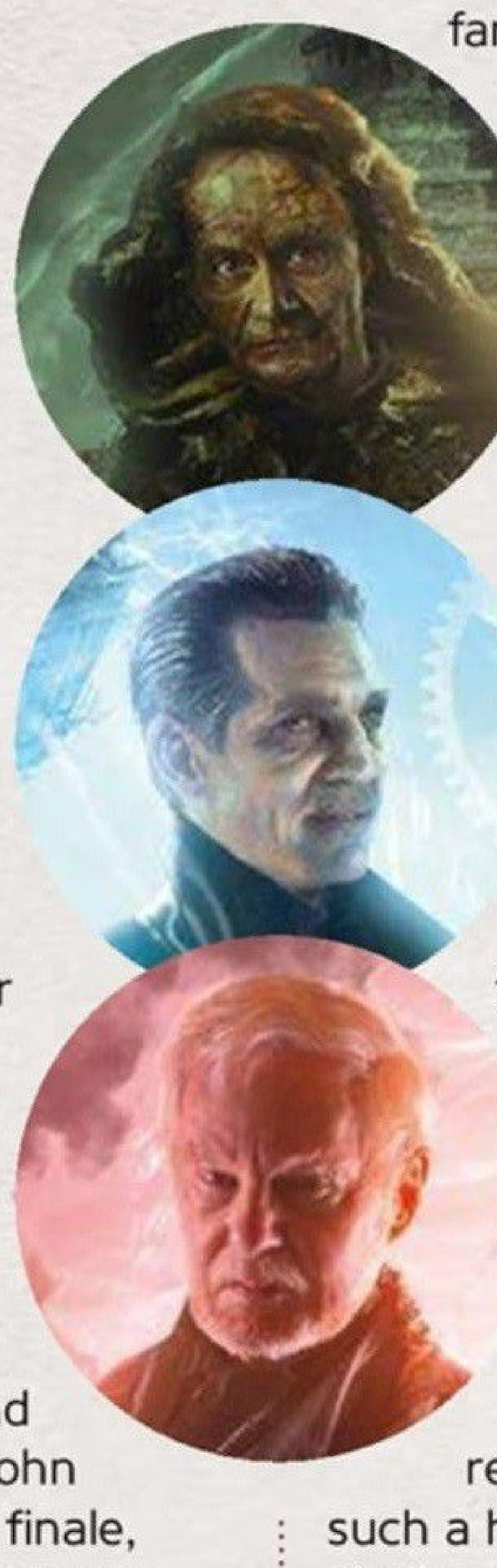
In *Ravenous 4* the Eighth Doctor (Paul McGann), Liv Chenka (Nicola Walker) and Helen Sinclair (Hattie Morahan) will once again be joined by the murderous Time Lord, the Eleven. The finale will also see the Doctor meet Eric Roberts' Master for the first time since the 1996 *Doctor Who* TV movie.

Ravenous 4 will feature three stories: *Whisper* and *Planet of Dust* by Matt Fitton, and *Day of the Master* by John Dorney. On writing the finale, John says: "*Day of the Master* was possibly the most exciting and yet terrifying brief I've ever had. Finishing off the *Ravenous* arc was a big enough responsibility on its own... but throw in wanting to give great material to Sir Derek Jacobi and Michelle Gomez... and that's before we even get to the fantastic prospect of bringing Eric Roberts' Master face to face with the Doctor again for the first time in over 20 years. You can see why it might be intimidating! But honestly it was one of the best times I've ever had writing a *Doctor Who* story. I hope the audience enjoy it as much as I did!"

Reflecting on the *Ravenous* saga, producer David Richardson tells **Doctor Who Magazine**: "With all four box sets now recorded, I feel a sense of relief – it's been such a huge logistical challenge. *Ravenous 4* alone required six studio days in cities as far apart as Los Angeles, New York and London. But we did it. We told that whole, big story and we've brought back three Masters and Missy in a breathtaking finale.

"I'm really proud of it," David continues, "and yet I don't really have much time to stop and think about it because we're already onto the next chapter for the Eighth Doctor. And life is going to be very different for him and his companions..."

Ravenous 4 is available for pre-order now ahead of its October release, priced £23 on CD or £20 to download from *bigfinish.com*. *Ravenous 3* is available this month and *Ravenous 1* and *2* are both already on sale (RRP £35 on CD or £30 to download). You can get all four volumes of *Ravenous* as a bundle-priced £90 on CD or £80 on download. **DWM**



Geoffrey Beevers, Eric Roberts and Derek Jacobi as seen in the cover art of *The Diary of River Song: Series Five*.

Michelle Gomez as Missy in Series 10.

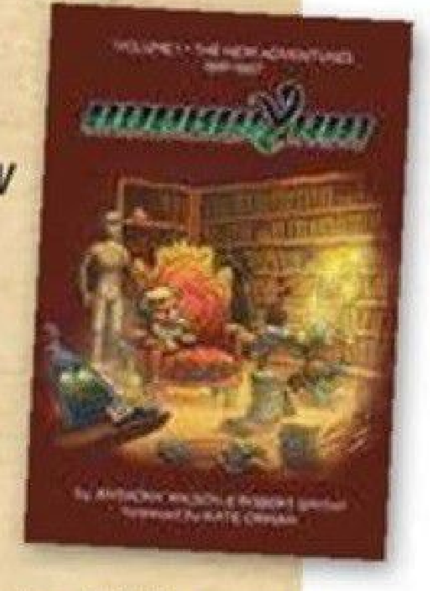
Bonjour Encore

Jean-Marc Lofficier – author of the seminal *Doctor Who Programme Guide* Volumes 1 and 2, first published in 1981 – will be one of the guests at this year's Portsmouth Comic Con, which will be held at the Portsmouth Guildhall on 4-5 May. This will be Jean-Marc's first trip to England since the science-fiction Worldcon in Brighton in the late 1980s. To book tickets go to *portsmouthcomiccon.com*

Who's in Bedford

Bedford Who Charity Con 5 will be taking place on Saturday 13 April at the University of Bedfordshire. Guests include Sylvester McCoy, Sophie Aldred, Louise Jameson, Carole Ann Ford, Janet Fielding, Michael Jayston and Mike Tucker. All profits from the event will go to the Bedford Foodbank. Details of how to get tickets can be found at *bedfordwhocharitycon.co.uk*

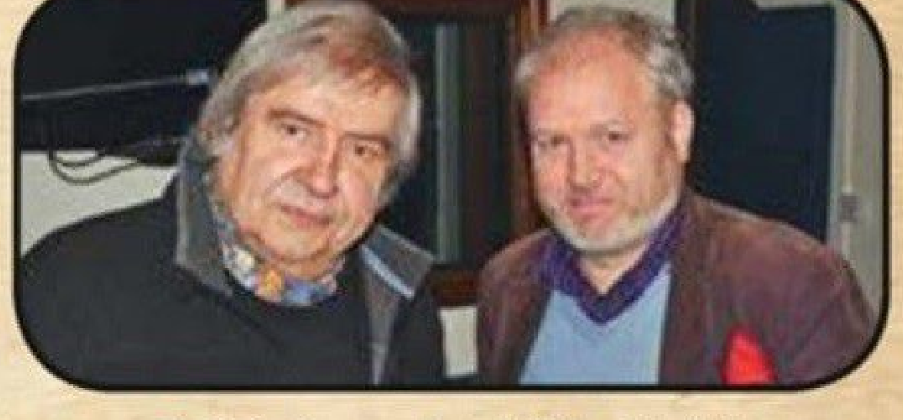
NA Guide



A guide to the *Doctor Who New Adventures* novels, published by Virgin Books in the 1990s, is now available. Volume 1 of *Bookwyrm: An Unauthorised and Unconventional Guide to the Doctor Who Novels* includes trivia, thematic discussions, continuity notes and reviews covering all 61 *New Adventures* books. It's available from *atbpulishing.com/bookwyrm* RRP $24.95 (US).

New Commentaries

Fantom Films has released two more titles in its unofficial *Who Talk* range. Moderated by Toby Hadoke, the CDs provide new commentaries that complement the official *Doctor Who* DVD releases. *Mars Attacks* features commentaries on episodes of *The Ice Warriors* (1967) and *The Seeds of Death* (1969), featuring Wendy Gifford and Louise Pajo respectively, and *Empress of Mars* (2017) with Richard Ashton and Adele Lynch. *Resurrection* is a new commentary for *Resurrection of the Daleks* and features Rula Lenska, Brian Miller, Eric Saward and many more. For further information visit *whotalk.co.uk*



Eric Saward and Toby Hadoke.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
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In February students, graduates and staff at the University of Central Lancashire undertook an ambitious project to authentically recreate the missing 1965 *Doctor Who* episode *Mission to the Unknown*...

ROCKET MAN

LIAM KERSHAW-CALVERT EMAIL

As a second-year TV student at UCLan and a fan of *Doctor Who*, the news that my university was recreating *Mission to the Unknown* was an opportunity I wanted to completely throw myself into. I got the role of assistant director and the project was an amazing experience; it was surreal to see a jungle, a rocket and a Dalek in a room that a few days previously I was in for a lecture. Meeting actors Peter Purves, Edward de Souza and Nick Briggs was a treat and the energy of everyone during the entire week is something I'll never forget!

Liam Kershaw-Calvert with Edward de Souza and Peter Purves on the set of UCLan's *Mission to the Unknown*.

TONY INGRAM EMAIL

In the editorial for **DWM** 536 editor Marcus Hearn raised, apparently in all seriousness, the possibility of remaking missing episodes with new actors and asked what the fans would think of this. Well, I can tell you what *this* fan of 40 years' standing would think: it would be an insult to the memories of the actors who made the series great. William Hartnell and Patrick Troughton are *not* replaceable. Richard Hurndall's Hartnell impersonation in *The Five Doctors* (1983) and the portrayal of the First Doctor in *Twice Upon a Time* (2017) have proved that (if any proof were needed).

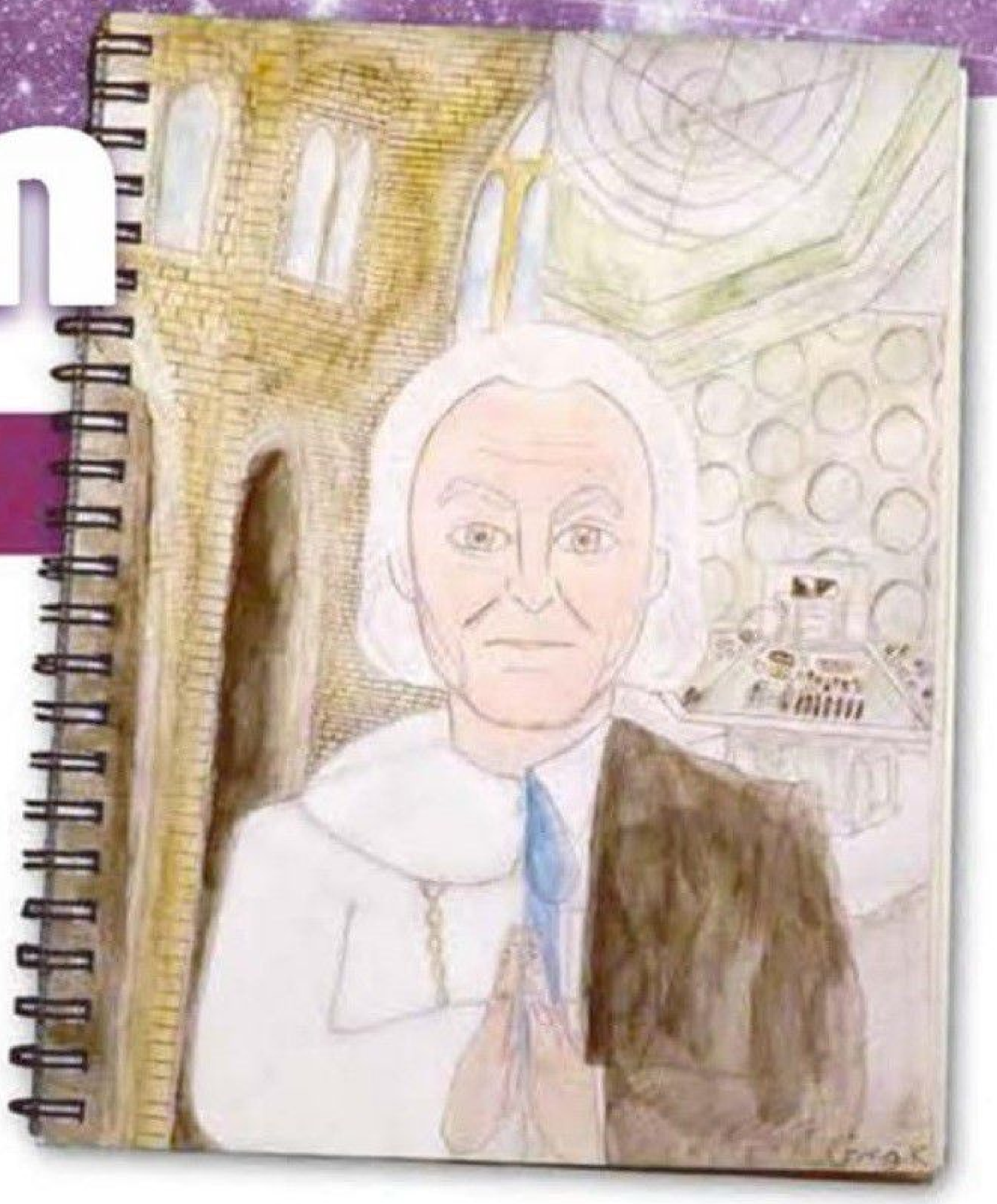
Thanks for your letter, Tony. The performances given by Richard Hurndall and David Bradley may not have pleased all fans, but it's hard to imagine what these highly regarded episodes of *Doctor Who* would have been like without the pivotal presence of the First Doctor. What do other readers think? **DWM**'s coverage of UCLan's *Mission to the Unknown* recreation begins on page 10. Meanwhile, the latest animated revival is 1967's *The Macra Terror*...

PINCER MOVEMENT

JOHN A COLLINS SOMERSET

Although old enough to have seen it in 1967, I don't remember *The Macra Terror*. My only experience of it has been listening to the audio soundtrack alone; however, I always found the incidental music too intrusive. It was therefore with a little trepidation that I ordered the Blu-ray Steelbook of the new animated version.

I needn't have worried because it's a triumph! It's a prime example of how an otherwise incomplete and underrated story can be 'regenerated' for a new generation of fans. With both the colour *and* black-and-white versions on the DVD and Blu-ray releases it should also keep everyone happy. Fingers crossed for *The Wheel in Space* next!



Abbot of the Doctor, drawn and painted by Gregory Kearney.

STAR LETTER

Last issue **Doctor Who Magazine** published the second part of an interview with Season 18's script editor Christopher H Bidmead. In response, we received a message from the writer of Season 18's *State of Decay* (1980), headed "An indignant letter from a (dry-eyed) Terrance Dicks"...

TERRANCE DICKS EMAIL

In all my years as a script writer I have never burst into tears. Shouted, sworn and kicked the furniture, but definitely no tears. So I was taken aback by the references to crying in the second part of the Chris Bidmead interview. They just didn't happen. Nor did my making a fuss about rewrites. Every scriptwriter is used to rewrites – they're a part of the job. Chris Bidmead made these stories up, but why?

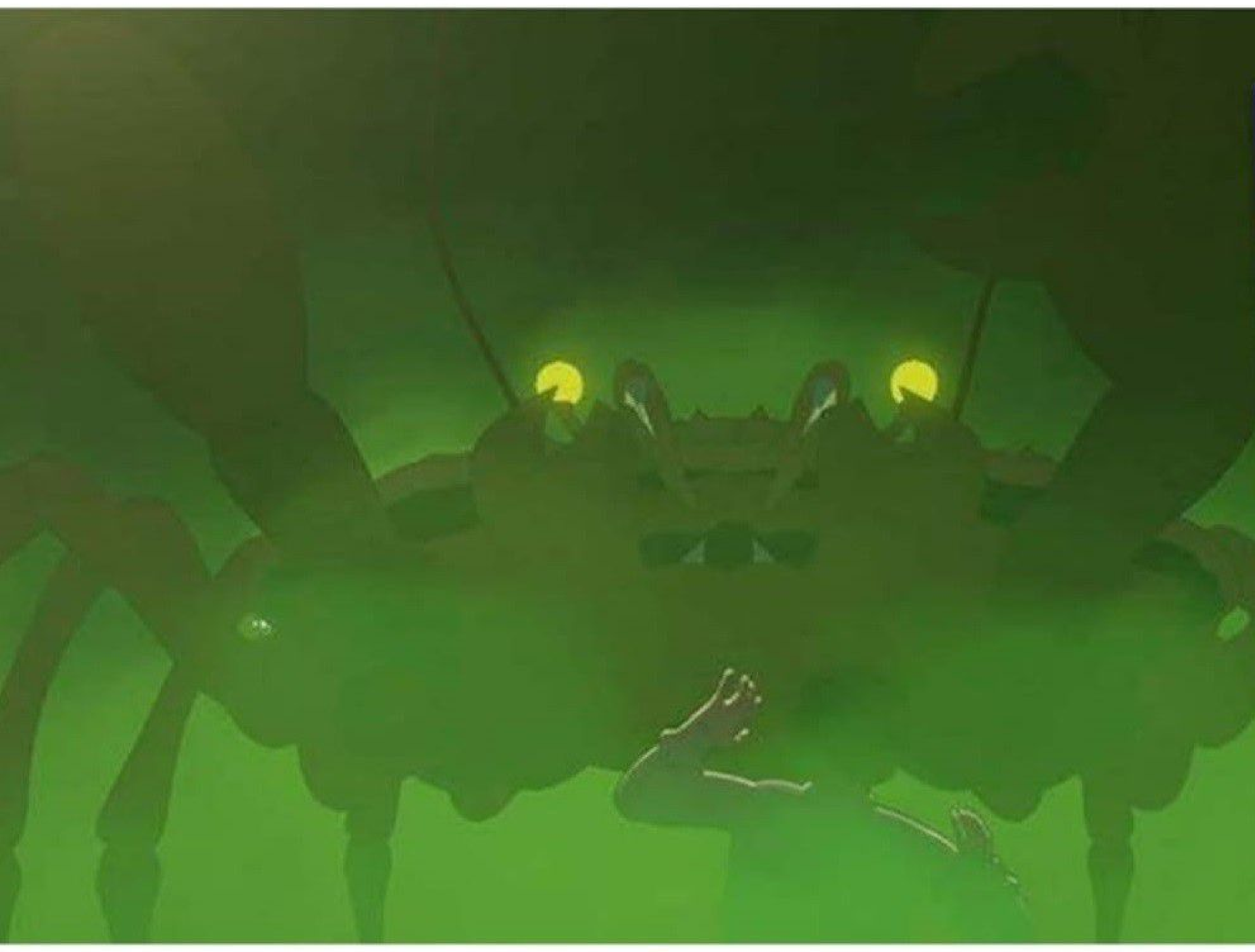
There's a story about *State of Decay* rewrites that Chris Bidmead doesn't tell. Shortly after production began I asked Barry Letts, the executive producer, how it was going. He laughed. "You needn't worry. Chris rewrote a chunk of your first script and gave it to Peter Moffat, the director. Peter read it, said it was all rubbish and demanded your original script back." I was both amused and amazed! A writer's dream. Script editor's rewrites rejected in favour of original script!

Sometime later I met Peter Moffat at a dinner party. I asked him about the story. "Oh that," he said. "Bidmead rewrote some of your original script and passed it over to me. It was full of what he called 'hard science' – boring and almost unreadable." "Take this nonsense away," I said, "and bring back Terrance's original script!" Two impeccable sources, the executive producer and the director.

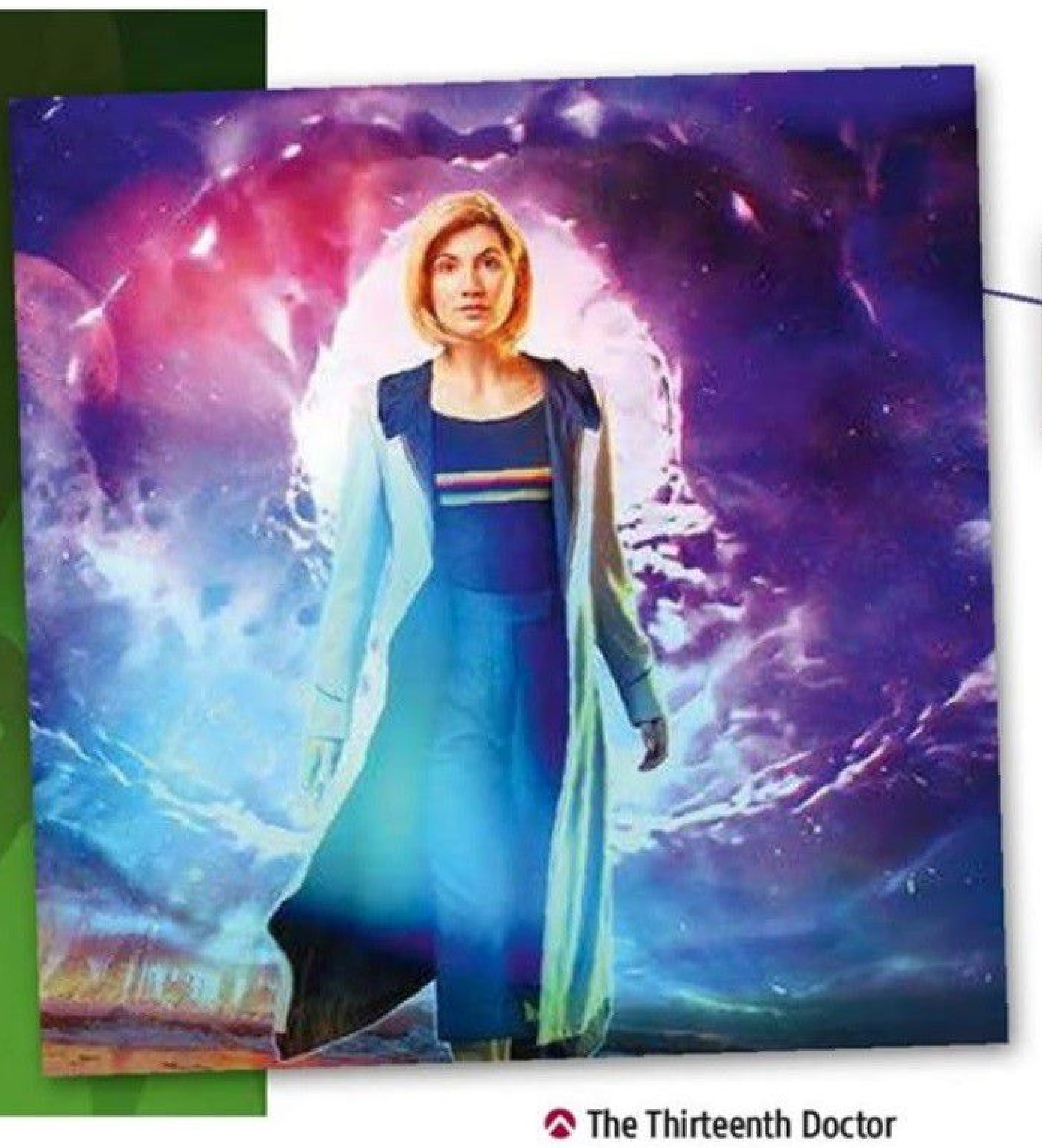
Sorry to drag out this old story, Chris, but you brought it on yourself.

Former *Doctor Who* script editor Terrance Dicks.

The Doctor (Tom Baker) and Romana (Lalla Ward) in *State of Decay* (1980).



A menace looms out of the mines in the new version of *The Macra Terror*.



The Thirteenth Doctor by Buster Owen.

BRADLEY BOTTOMLEY EMAIL

What a privilege it was on Saturday 16 March to see all four episodes of the animated *Macra Terror* at the BFI Southbank. This was the first time I'd ever seen *Doctor Who* with an audience and on the big screen. The opening shot of the TARDIS in space was incredible and when the titles started in full colour with the theme music, it sent a shiver down my spine. It was such a magical experience to share with other fans – the cheer that went up at the end was wonderful. I will try to attend similar events in future as this really is the way to watch *Doctor Who*.

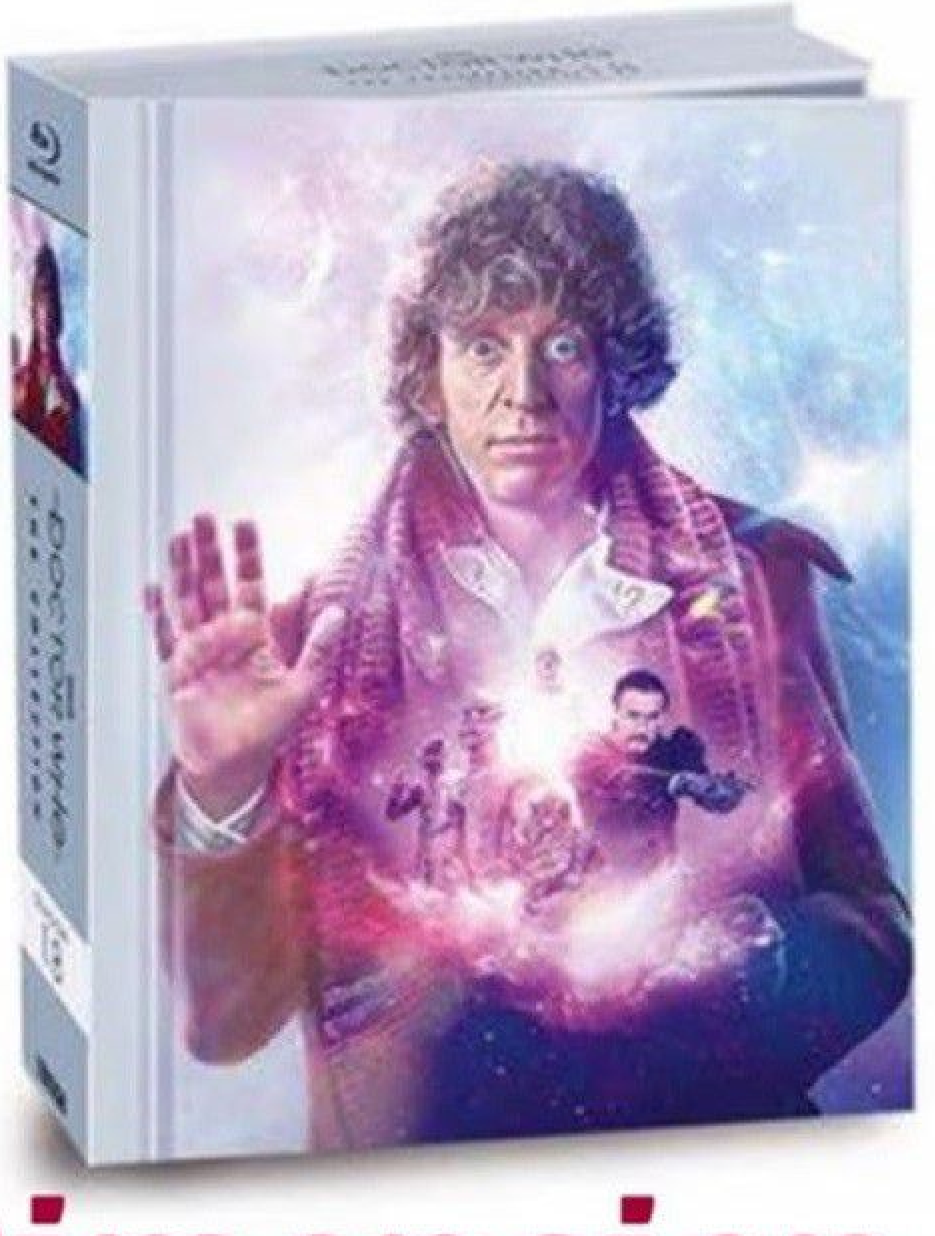
BFI Southbank hosted the recent *Macra Terror* screening.

We've also heard from readers who have been watching the new Season 18 Blu-ray box set...

TOM'S TREASURES

DAVID INGRAM EMAIL

Tom Baker's final season is one of my favourites, so it's great to see it get the Blu-ray box set treatment. The packaging is once again stunning, thanks to artist Lee Binding. The restoration is truly amazing – Tom's burgundy costume looks bright and vibrant. In terms of bonus content, the new documentaries are certainly a labour of love from Russell Minton, Chris Chapman and the team. *Behind the Sofa* has the brilliant addition of Wendy Padbury, who's certainly a match for Janet Fielding's quips throughout! This set is a treasure trove for any *Doctor Who* fan.

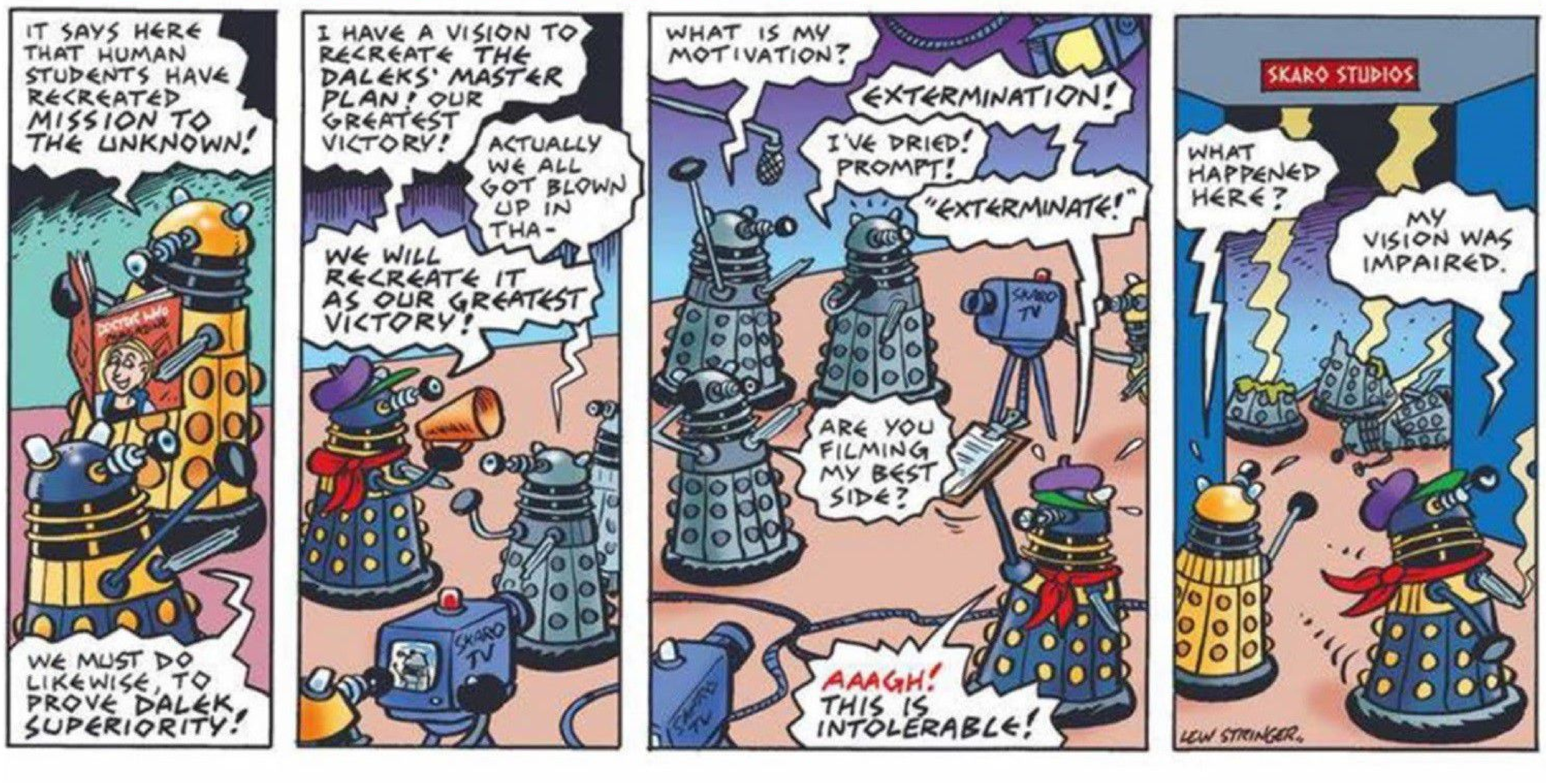


DAN MARTIN HURST GREEN

The Season 18 box set is a joy to behold. If you think the upgrade from the DVD range isn't worth it, think again. The surviving location film has been remastered in full HD and is crystal clear. Even the studio footage has a clarity unseen before now. Every story has at least one new feature, my personal favourite being *A Weekend with Waterhouse*. (I live near Battle and have spent most of my life in and around Hastings, where it was filmed.) I loved the relaxed way it was shot. I thought that all that could →

The Daft Dimension

BY LEW STRINGER


IT SAYS HERE THAT HUMAN STUDENTS HAVE RECREATED MISSION TO THE UNKNOWN!
WE MUST DO LIKEWISE, TO PROVE DALEK SUPERIORITY!
I HAVE A VISION TO RECREATE THE DALEKS' MASTER PLAN! OUR GREATEST VICTORY!
ACTUALLY WE ALL GOT BLOWN UP IN THA-
WE WILL RECREATE IT AS OUR GREATEST VICTORY!
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"EXTERMINATE!"
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AAAGH! THIS IS INTOLERABLE!
SKARO STUDIOS
WHAT HAPPENED HERE?
MY VISION WAS IMPAIRED.
LEW STRINGER.

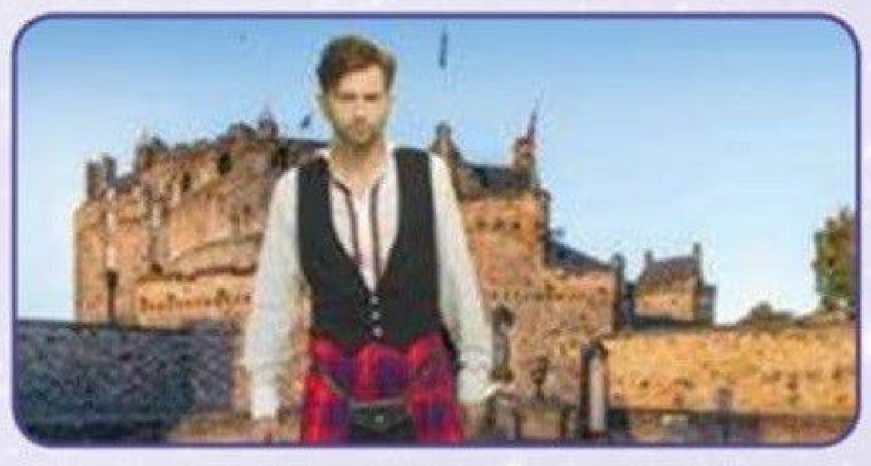
WHO TUBE

This issue's selection of *Who*-related videos...

Shown as part of the Red Nose Day 2019 telethon on Friday 15 March, here's the Thirteenth Doctor with some advice for anyone making a donation to Comic Relief. Go to: *tinyurl.com/ComicReliefDW*

DOCTOR WHO
THE COMIC STRIP ADAPTATIONS

The Fourth Doctor is travelling back to his **Doctor Who Magazine** comic-strip days in a brand-new box set of audio adventures from Big Finish. Go to: *tinyurl.com/FourthDoctorComics*



To coincide with Comic Relief, comedian David Walliams reveals his new 'Calendar of Daves' with a spoof video featuring 'Scots Dave', aka David Tennant. Go to: *tinyurl.com/ComicReliefDaves*

Raw footage featuring Sylvester McCoy and Sophie Aldred from the recording of the 1993 Children in Need Special *Dimensions in Time*. Go to: *tinyurl.com/SylvesterSophie*

LOL NAH THNX
KEWL, WE'LL BURN THEM XD

Josh Snares takes an in-depth look at the missing episodes of *Doctor Who* in this fan-made nine-part YouTube series. Go to: *tinyurl.com/Josh60sEps*

→ possibly be said about *Doctor Who* was exhausted, but I'm so happy to start collecting the 'classic' series from scratch again.

ON TWITTER...

@SteveMaggs Russell T Davies' letter in **DWM** 536 is absolute emotional intelligence at its finest. This is why his era of *Doctor Who* is the very best, especially for the characterisation. He understands people. Go check it out.

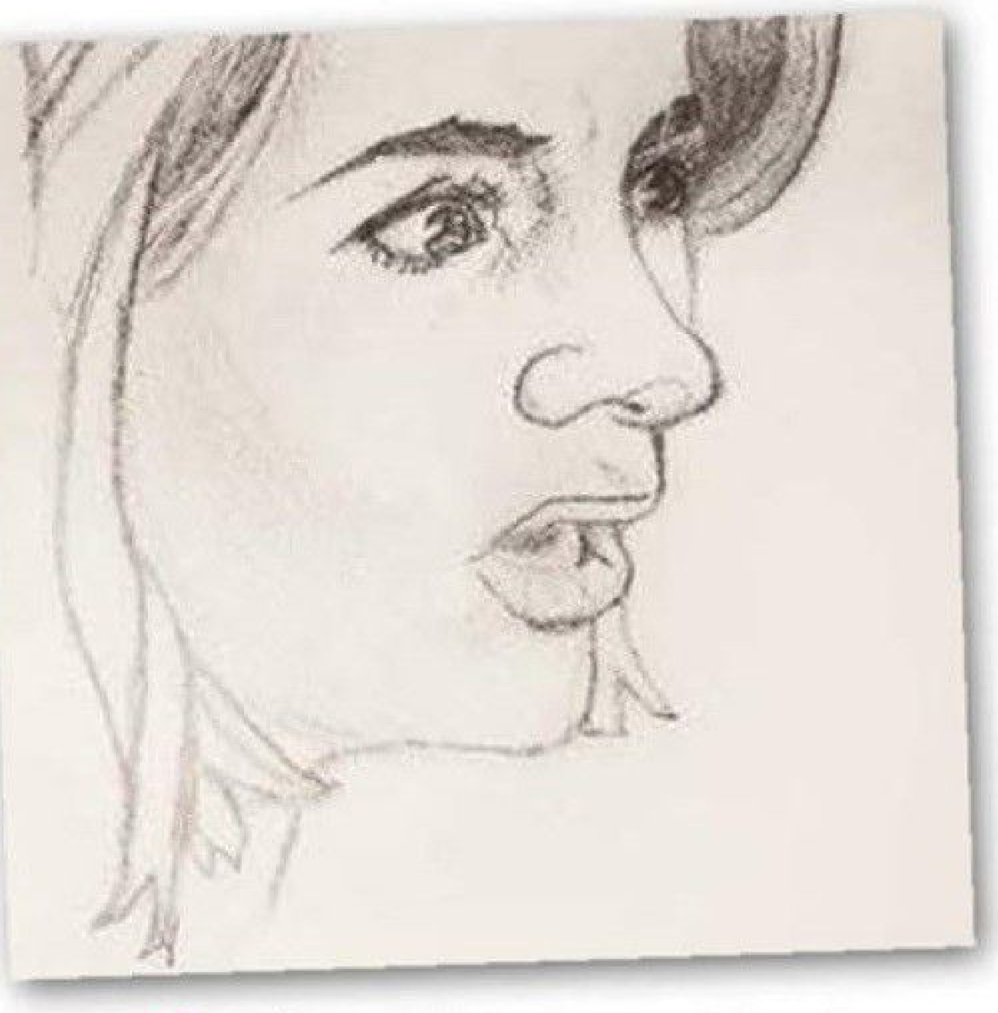
@davadsteel There's a ton of good reading in **DWM** issue 536 but my favourite has to be Russell T Davies' letter about Clive Swift. A much nicer way to remember him than that awful old interview.

@MatthewVernon3 Big Finish's adaptation of *The Iron Legion* has truly brought the **DWM** comic to life. I am beyond impressed. I hope this series continues for a long time! Can't wait for a bit of Frobisher!

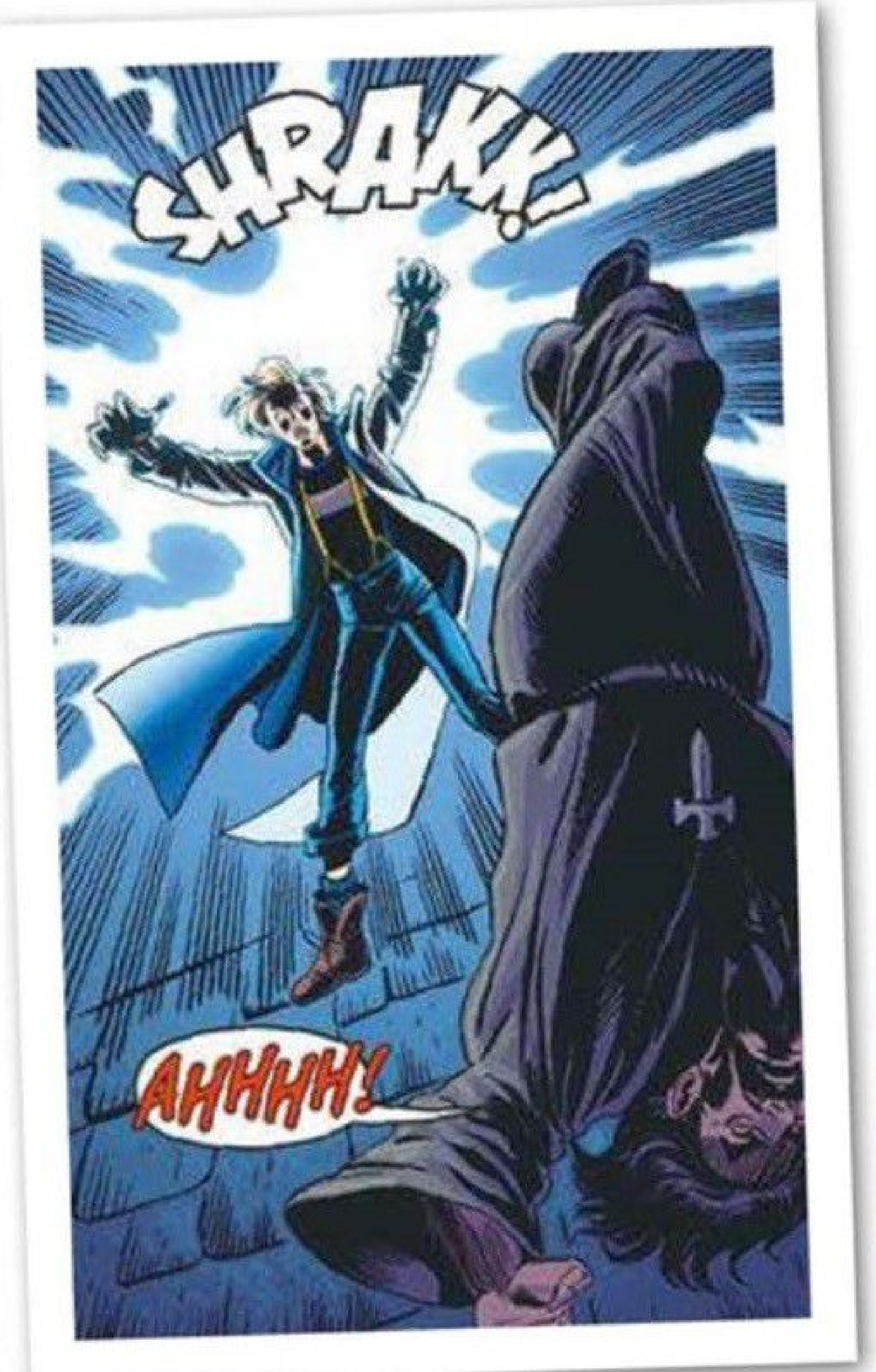
@EddieRobson Great to have confirmation from Anneke Wills in **DWM** 536 that Polly's pixie crop in *The Macra Terror* was a wig. But the question remains: are there several months of unseen adventures between this and *The Faceless Ones*, or is Polly just wearing extensions?

@Garethothevworp One of life's dependable pleasures: a new **DWM** in bed on a lazy afternoon. Great pieces in issue 536 on Innes Lloyd and Eric Laithwaite, a marvellous preview of *The Macra Terror*, a thrillingly candid Christopher Bidmead interview and a lovely chat with Stephen Gallagher.

@Paul_Cornell I really liked Alan Barnes' 60s revolution article in **DWM** 536, much new stuff, but Patrick McGoohan and Ian Stuart Black being friends and *Danger Man* colleagues surely moves the *Prisoner*/Macra connection from coincidence into shared interest, no?



A Thirteenth Doctor pencil sketch by Eleanor Chapman.


SHRAKK!
AHHHH!

The Doctor in *Herald of Madness* Part 2.

ALEX GIBBONS EMAIL

The Season 18 Blu-ray box set looks stunning next to the other box sets on my shelf. It comes also with a very interesting booklet and oodles of new extras. The clean-up on the actual episodes is fantastic – the opening scene of *The Leisure Hive* on Brighton Beach looks great – and the sound is now excellent in 5.1. I can't wait for more box sets of 'classic' *Doctor Who*. I'd like to see Peter Davison's last season or Colin Baker's first season next.

STRIP DOWN

ANTHONY D MUSGRAVE

Has it come to this? A mere six pages for your finest feature, the comic strip? I know that every business has to look for opportunities to keep costs down, and I imagine the comic strip is one of your most expensive features to produce. Such a shame, though, especially when we have the dream-team of Mike Collins and David Roach back doing the artwork. Also, Scott Gray is possibly one of *Who*'s best writers across any medium, and has instantly captured the vibe of the latest Team TARDIS. Otherwise **DWM** 536 was another cracking issue, worth every penny!

Rest assured the comic strip is still a very important part of **DWM**. You'll be pleased to know that it's back up to eight pages for this issue and the foreseeable future.

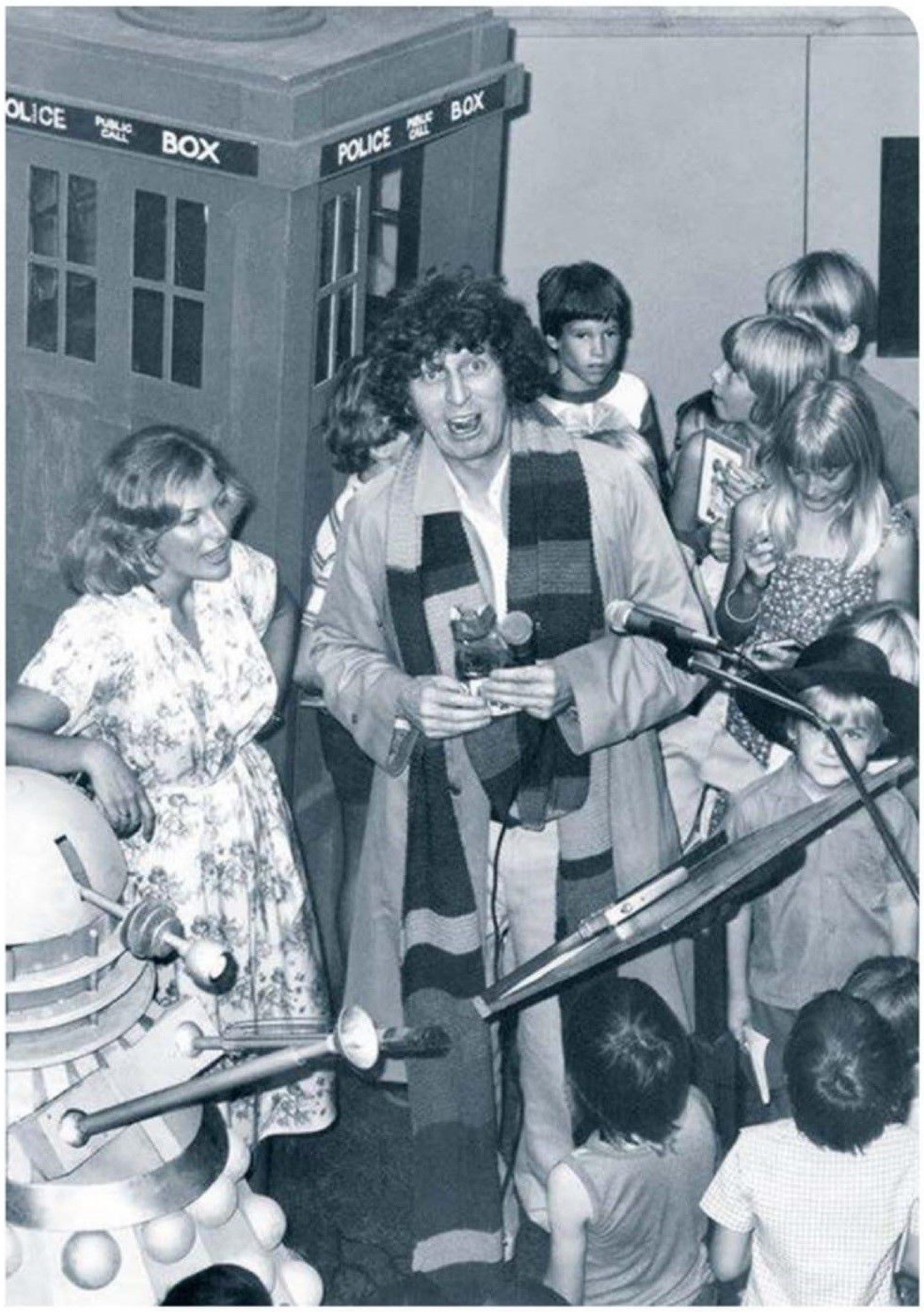
MONSTER MAN

DAVID TUDOR EMAIL

I was saddened to read in **DWM** 536's *Beyond the TARDIS* of the death of legendary *Doctor Who* stalwart and ubiquitous monster man, Pat Gorman. For many long-time fans, Pat spearheaded a number of prolific supporting artists, whose frequent appearances, especially during the 1970s, gave the series such a familiar family feel. Pat's presence in an episode, even with his face hidden behind that of a Silurian, Sea Devil or Cyberman, always added a touch of warmth. His passing marks another sad loss of somebody who made this era so special. Rest in peace.

Pat Gorman as a guard in *Colony in Space* (1971).

Lovely words David, thank you. Toby Hadoke's tribute to Pat Gorman begins on page 42.



Tom Baker at Brisbane's ABC Studios in February 1979.

DOCTOR DOWN UNDER

DAVID McMILLAN

QUEENSLAND, AUSTRALIA

Tom Baker's continued importance in the pages of your publication has prompted me to send in a scanned version of a prized piece of family memorabilia. It's a photograph of Tom in character as the Doctor at ABC Studios in Brisbane on 12 February 1979. From what I've been able to glean, Tom only visited Brisbane on this one occasion during his time as the good Doctor. I'd just turned six and was in awe of the show.

At the event in question I was determined to get Tom to sign a Terrance Dicks paperback. When he arrived, I took a deep breath and blitzed through the throng with my book held high. He was a bit taken aback, as I recall, but he put his hat on my head and told me to be a good boy and wait a minute while he hurled jelly babies and addressed the crowd of kids. Someone on the mezzanine of the studio snapped this moment and through my mother's contacts we got a copy of the photo.

And what an amazing photo it is. Thanks for sending it in, David. More of your letters, artwork and images next issue – keep sending them to *dwm@panini.co.uk* **DWM**

Beyond the TARDIS

Keeping up with the cast and crew's activities away from the series...

Compiled by **DOMINIC MAY**

Freedom Jodie

London Guildhall School of Music and Drama graduate **Jodie Whittaker** is among 106 women receiving the Freedom of the City of London. The ceremony takes place later in the year after the Court of Common Council puts the final seal of approval on the Freedoms.

Writers Steven Moffat and Mark Gatiss with producer Sue Vertue on location for *Dracula* on 4 March. Twitter photo © Mark Gatiss.

TomTom

Radio Times guest editor **David Walliams** interviewed **Tom Baker** for the 6-22 March edition, celebrating children's television. **Tom MacRae** is scripting the film adaptation of Andrew Lloyd Webber musical *Sunset Boulevard*, also working with him on a modern musical of *Cinderella*. Tom's *Everybody's Talking About Jamie* collected Best Original Cast Recording at the WhatsOnStage Awards on 3 March, with *The Madness of George III*, starring **Mark Gatiss**, bagging Best Play Revival and Best Supporting Actor in a Play (**Adrian Scarborough**).

Stalinman

On 23 February, *The Only Man Stalin Was Afraid of*, episode one of Radio 4's ***Alexei Sayle****'s The Absence of Normal*, featured **Peter Capaldi** as the Soviet dictator. Recent *Big Issue* cover star Peter performed a singalong version of David Bowie's *Starman* during Edinburgh's Capital Sci-Fi Con on 16 February (*tinyurl.com/CapBowie*). Following *Prepper*, **Pearl Mackie** plays Kay in Sky Arts' *Urban Myths: Donald Trump and Andy Warhol* on 17 April. **Matt Lucas**, who voices Teety-Woo for Sky 1's *Moominvalley* Easter animation, will perform the Billiard Marker in a new recording of the Mike Batt musical *The Hunting of the Snark*. Netflix streams the second series of *Chilling Adventures of Sabrina*, featuring **Michelle Gomez**, from 5 April.

Jenna Coleman in the title role of *Victoria*.

Another Crown for Matt

Matt Smith's role in *Morbius* has been revealed as the main villain, Loxias Crown. Smith told the *Los Angeles Times* on 7 March that it was **Karen Gillan** who encouraged him to do a superhero movie. As for being in *Star Wars: Episode IX*, Matt added, "As far as I can tell, I'm definitely not..." *Charlie Says*, in which Matt plays cult leader Charles Manson, arrives in the US on 10 May (trailer at *tinyurl.com/MattManson*). Gillan hints that things may not be what they seem in her *Jumanji* sequel, currently shooting for a Christmas release.

National Doctors

David Tennant and **Christopher Eccleston** performed in the National Theatre's *Up Next Gala* on 5 March, which raised £1.165 million for UK projects. Tennant attended **Olivia Colman**'s BFI Fellow induction at London's Rosewood Hotel on 6 March, the ***Ian McKellen** on Stage* press night at the Duke of York's Theatre on 7 March and the Science Museum's *Celebrating the Web's 30th Birthday with Sir Tim Berners-Lee* on 12 March. David spoke at the Westminster Central Hall March4Women International Women's Day event on 3 March (*tinyurl.com/DTMarch4Women*) and co-hosted the second hour of BBC One's *Comic Relief* on 15 March.

Tate Date

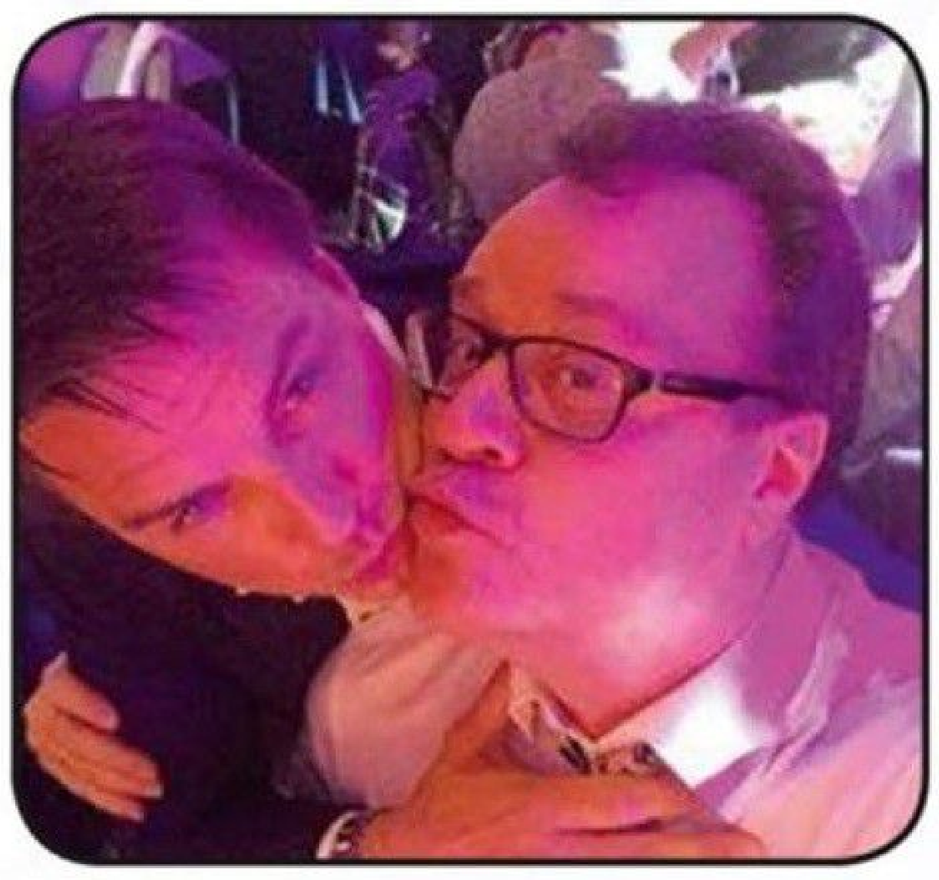
Catherine Tate, who withdrew from *Comic Relief's Wembley Spectacular*, played Terri in Radio 4's *Date Night* from 5 to 26 March. She also voices Max, a businesswoman who won a bar in a game of cards, in the new BioWare computer game, *Anthem*.

Jenna Inside No 9

Jenna Coleman is among guest actors in the fifth series of **Reece Shearsmith** and **Steve Pemberton**'s *Inside No 9*. The third series of *Victoria*, starring Jenna and featuring **Tommy Knight**, arrived on ITV on 24 March, continuing until 12 May. The first block was directed by **Geoffrey Sax**. Jenna also graced the cover of April's *Harper's Bazaar*.

Barrowman's All Stars

ITV aired *All Star Musicals* co-hosted by **John Barrowman** on 17 March, following a London Palladium recording on the 7th. John was a panellist for *BAFTA Masterclass: I'm A Celebrity... Get Me Out of Here!* at BAFTA's Princess Anne Theatre on 11 March. He also featured on *This Morning* on 6 March and ITV2's *Celebrity Juice* on 21 March. Barrowman reunited with **Russell T Davies** at the Television & Radio Industries Club Awards at Grosvenor House on 12 February, where Russell's *A Very English Scandal* took the Drama Programme gong, repeating its success three days later at the Broadcasting Press Guild Awards at Banking Hall, winning Best Writer, Best Single Drama/Mini-series and Best Actor (**Hugh Grant**).



John Barrowman and Russell T Davies at the TRIC Awards. Instagram photo © Russell T Davies.

Doctor Song

Alex Kingston plays Dr Stockman in a gender-swapped production of Ibsen's *An Enemy of the People* at Nottingham Playhouse from 13 to 28 September. She promoted her Trafalgar Studios role as Sherri Rosen-Mason in *Admissions* on Zoe Ball's Radio 2 show on 20 February, *This Morning* on 26 February and *Loose Ends* on 16 March (also discussing it at *tinyurl.com/Admissong*). Amazon Prime's eight-part Congo-set drama *The Widow* features Alex as charity worker Judith Gray. ITV is also set to broadcast the series.

Jodie Whittaker and Mandip Gill, dressed for 2019's Comic Relief. Photo © Comic Relief.

Good Trailer

A trailer for **Neil Gaiman**'s *Good Omens*, starring **David Tennant** as the demon Crowley with a guest cast including **Mark Gatiss** as Harmony, has been released (*tinyurl.com/DTGoodOm)*. The series, directed by **Douglas Mackinnon** with **Caroline Skinner** an executive producer, arrives at Amazon Prime on 31 May ahead of a BBC Two broadcast.

Quickies

Louise Jameson reprises her role as grieving widow Anita in Trafalgar Studios 2's *Vincent River* from 16 May to 22 June. **Noel Clarke** is a producer of current release *The Fight*, starring, written and directed by **Jessica Hynes**. Ex-*Doctor Who* producer **Sanne Wohlenberg** produces Sky Atlantic's five-part miniseries *Chernobyl*, arriving on 7 May.

Obituaries

Sheena Marshe, who played Kate Fisher in *The Gunfighters* (1966), has died aged 83. Equity has reported the death of **Peter Sanders**, who was Sita in *The Space Museum* (1965). **Moris Farhi**, whose two unmade 1964 *Doctor Who* scripts, *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*, were adapted by Big Finish in 2010, died on 5 March, aged 84. **David Billa**, an extra in 11 stories between *The Savages* (1966) and *Revenge of the Cybermen* (1975), has also died. **Salo Gardner**, who was a Lazar extra in *Terminus* (1983), died on 2 December at the age of 82. **DWM**

William Hartnell as the Doctor with Sheena Marshe as Kate in *The Gunfighters* (1966).

INTO THE UNKNOWN

U N
DEEP SPACE FORCE GROUP 1

In 1965's *Mission to the Unknown*, the Daleks exterminated a Space Security Service agent who had been stranded on a hostile planet. Soon after, the episode itself was destroyed in one of the era's notorious archive purges. Now, more than 50 years later, history is being (re)made...

Feature by **MARK WRIGHT**

On Friday 6 August 1965, a highly unusual episode of *Doctor Who* was recorded at BBC Television Centre between 8.30 and 9.45pm.

The single episode *Mission to the Unknown* featured none of *Doctor Who*'s regular cast, instead showcasing the series' most notorious villains in a pulpy sci-fi adventure designed as a curtain-raiser to the epic 12-part story *The Daleks' Master Plan* (1965-66). It's a *Doctor Who* oddity, and one that, save for an off-air audio recording, is entirely missing from the BBC archive.

Some 53 years and seven months later, a group of industrious and dedicated students have embarked on an audacious plan to remount *Mission to the Unknown* as authentically as possible, which is why we're visiting the University of Central Lancashire (UCLan) on a chilly February morning.

"In a way, it was all down to **Doctor Who Magazine**," says Andrew Ireland, Pro-Vice Chancellor of Digital and Creative Industries at UCLan, long-time *Doctor Who* fan and the brains behind the project. (We'll come back to that outrageous accusation later; see page 16.) "We've done a couple of very successful student experience projects in the last two years, bringing courses together for a week of concentrated activity. 'Soap in a Week', working with ITV, and then 'Musical in a Week', producing a new piece of musical theatre. The idea of 'Science Fiction in a Week' was an obvious one."

In Terry Nation's script for *Mission to the Unknown*, 'James Bond of the Solar System' Marc Cory (originally played by Edward de Souza) battles for survival on the terrifying jungle world of Kembel. After crash-landing in a rocket with fellow crew members Garvey and Lowery, Cory uncovers a Dalek scheme to unite alien powers and conquer the solar system. But Cory won't leave Kembel alive...

Of all *Doctor Who*'s missing episodes, why was *Mission to the Unknown* chosen for this remake? "For so many reasons," explains Andrew. "No Doctor, no companions; it's a single-episode, self-contained story, so it will be a satisfactory experience for everyone involved. The story is really good. I like the fact that all the good guys die. We leave it with the world in jeopardy and the solar system about to be invaded. It's very rich source material."

Andrew is a whirlwind of activity when **DWM** arrives at UCLan's Media Factory in the heart of Preston. He moves back and forth between the two studio spaces that will house recreated sets over the next three days, following two days of rehearsals earlier in the week.

"We did some reading and we did some blocking, and then the first two days we were running the scenes," says actor Marco Simioni, who is playing Marc Cory in the new production. A graduate of UCLan's drama degree, Marco is waiting in the green room with his fellow actor and UCLan graduate Dan Gilligan, who plays Lowery. Decked out in 1960s-style space overalls, the two actors are enjoying returning to their alma mater for this *Doctor Who* experience.

"We cleared a space for rehearsals," says Dan. "We had four chairs for the fins of the space rocket and a small basket for the tool box..."

"We used our fingers as the guns," adds a grinning Marco.

The two actors follow another UCLan drama graduate into the industry, one with a very strong connection to *Doctor Who*: Mandip Gill, who plays current TARDIS companion Yasmin Khan. Mandip sent a video message of support (with a guest appearance from the Doctor herself, Jodie Whittaker) to the cast and crew of *Mission to the Unknown*.

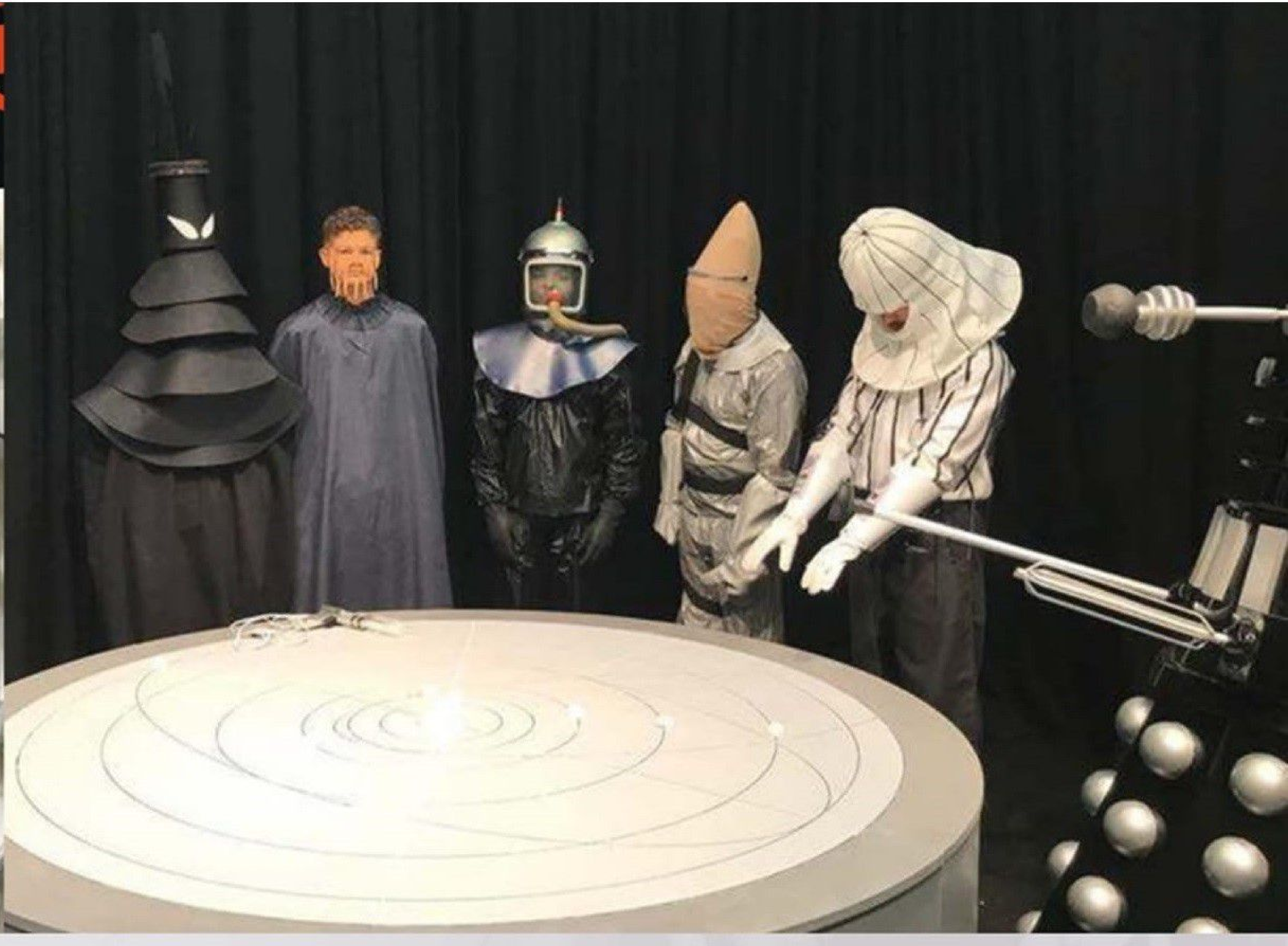
"We all know that acting is competitive," says Dan. "Not every audition is going to result in a job; it →

"I like the fact that all the good guys die. We leave it with the world in jeopardy and the solar system about to be invaded." ANDREW IRELAND

Opposite page: Graduate drama students Marco Simioni (as Marc Cory), Dan Gilligan (Gordon Lowery) and Jacob Marrison (Jeff Garvey) in a publicity shot for the 2019 version of *Mission to the Unknown*.

Below left inset: Head of production Robbie Sandison with camera operator Abbie Bradshaw.

Below right: Andrew Ireland, the Pro-Vice Chancellor of Digital and Creative Industries at UCLan, discusses a scene with Marco and Dan.



Right: The UCLan fashion department at work making Varga plants. Photo © Mark Wright.

Far right: The alien delegates are played by Benjamin Clarke, Joseph Burke, Gary Tatham, Adam Ian, Barry Traill and Edward Kelly. Photo © Mark Wright.

Below right inset: Lead make-up artist Janette Rawstron transforms Paul Stenton into Malpha.

Bottom left: Students monitor the recording of the episode.

Bottom right: Paul Stenton in his full Malpha make-up and costume.

→ could be one in 100 auditions that gets you a role. The thing which gives me a great deal of confidence is seeing somebody like Mandip up there and doing it."

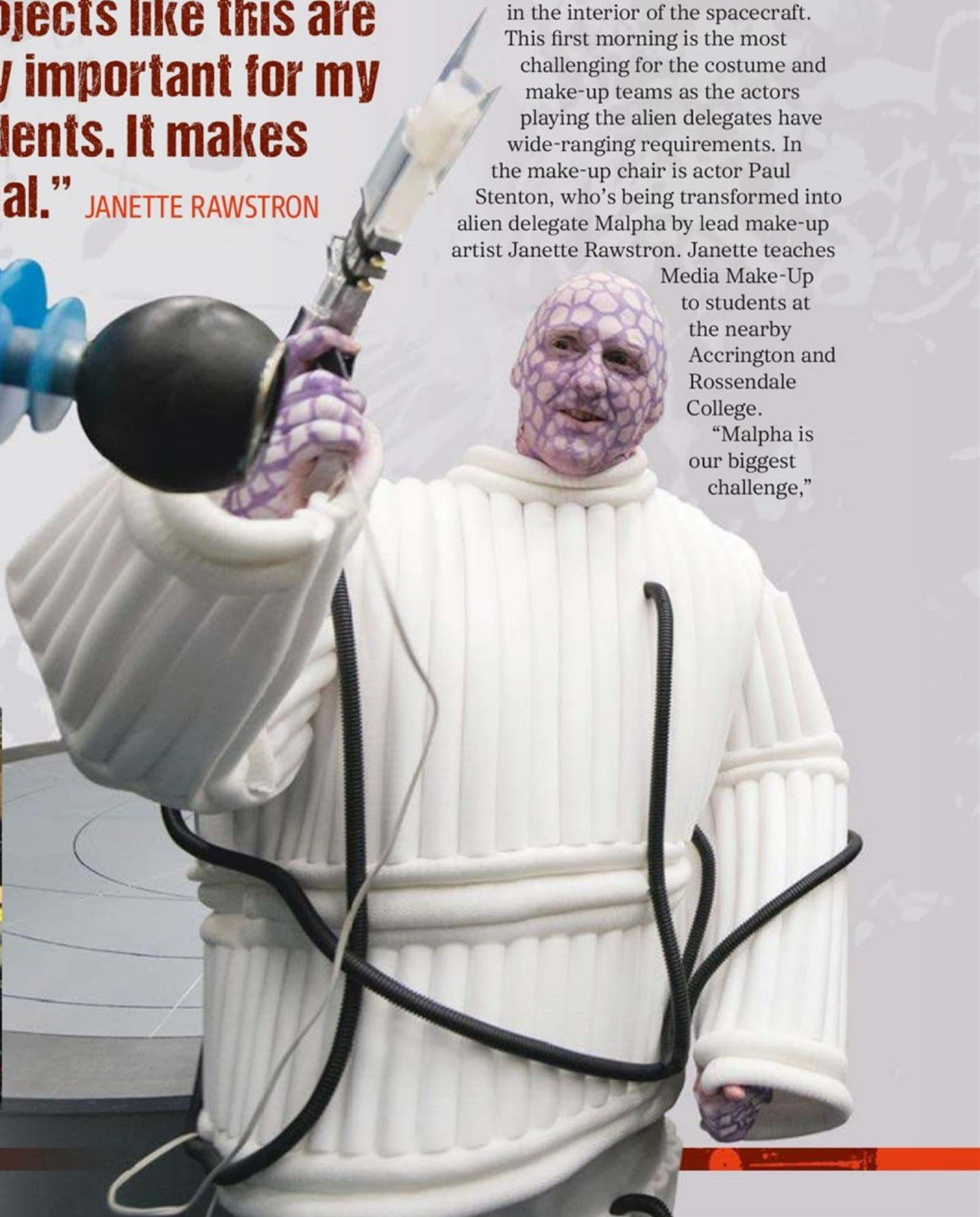
Although the project is aiming for as authentic a 1960s experience as possible, and is being made in about five days, the production schedule is not quite following the same pattern as the original.

"We're a university," concedes Andrew. "We may be enthusiastic, we may be talented and have professional values and equipment – but we're not the BBC in the 1960s, with a crew used to putting out quality dramas in a studio environment five days a week. So I can't shoot the entire episode in an hour and a quarter. I could, but the end product wouldn't be very good. Every decision throughout the process is making sure that everyone gets a really good experience of how to make TV in the 1960s."

The areas outside the studio spaces are, like any production facility, filled with activity as cast and crew prepare for the day's work. The first day will focus on scenes in the Dalek control room on Kembel and later those in the interior of the spacecraft. This first morning is the most challenging for the costume and make-up teams as the actors playing the alien delegates have wide-ranging requirements. In the make-up chair is actor Paul Stenton, who's being transformed into alien delegate Malpha by lead make-up artist Janette Rawstron. Janette teaches Media Make-Up to students at the nearby Accrington and Rossendale College.

"Malpha is our biggest challenge,"

"Projects like this are very important for my students. It makes it real." JANETTE RAWSTRON



explains Janette as she works. "This is mainly because of the lighting. It gets very hot, so things start to slide around and move. We wanted it to be authentic. We're so used to putting bald caps on to make it look real, whereas here we wanted it to look like it was 1965.

"Projects like this are very important for my students. It makes it real. This morning we've done the make-up and we've had to go in front of the camera twice before being completely happy with it. Putting students in this situation builds confidence. If you're just in a classroom, and then go off with your qualification, you've never had that experience."

"We have a very talented fashion department at UCLan," adds Andrew, keen to stress the work that has gone into each and every costume. "They know what they're doing and they're very serious about it. Their professionalism is amazing and they work so many hours, making these costumes as authentic as possible. That really shows dividends on screen. They spent hours sewing nodules onto the Varga plants front and back, even though only the front would be seen." Two of these terrifying, invasive plants, indigenous to the Dalek home world of Skaro, stand in the corner of the room and they look terrifically accurate.

Similar dedication is on display in the theatre space next door, which today houses the Dalek control room, spaceship interior and, sitting behind a microphone in the darkness, Nicholas Briggs – TV's voice of the Daleks. "I just got back from the Gallifrey One convention in Los Angeles yesterday. Then I had to get a train from London to Preston last night, to start work at 8.00 this morning," he says. But there's not a trace of jet-lag to be seen. "I feel remarkably perky, considering. I think it's the excitement of it all. The Daleks saved me from jet-lag!"

Nick has known Andrew since 2013, when he visited Bournemouth University to talk to a group of students. "Andrew's a really creative, positive person with a very down-to-earth, practical approach. He's got a great team of students working on this. But my initial thoughts were, 'What fun!' I was really keen to be involved. I love the idea of creating that classic look.

"The Dalek voices on this episode and *The Daleks' Master Plan* varied quite alarmingly in terms of their technical set-up," Nick adds. "The setting up of the ring modulator in those days was a fairly ad-hoc thing. In these episodes, the Daleks sounded a bit more like [actors] Peter Hawkins and David Graham than the Daleks. I didn't want to recreate that. I set up the modulation at the best levels I could. But I do emulate the great Peter and David voices as best I can in terms of my vocal delivery."

Sitting behind his desk, bathed in the glow of a tablet screen, Nick couldn't look happier. "They've been very meticulous in their recreation of the sets," he says, looking admiringly at the adjacent spaceship. "They've referred to as much visual material as is available, and where they couldn't exactly reproduce something, they found vintage items that had the right feel. The interior of the UN spaceship is a case in point. You look at it and instantly feel that it looks completely right. When you study it control panel by control panel, it's actually quite different... but the feel is perfect."

Across the studio floor, Andrew makes final adjustments to a scene with the alien delegates before trying for a take. Glancing at a black-and-white monitor, if you didn't know better you'd swear you were looking at a scene from →

Left: Staff and students on the completed UN spaceship interior set.

Below right: The jungle set created for *Kinda* (1982).

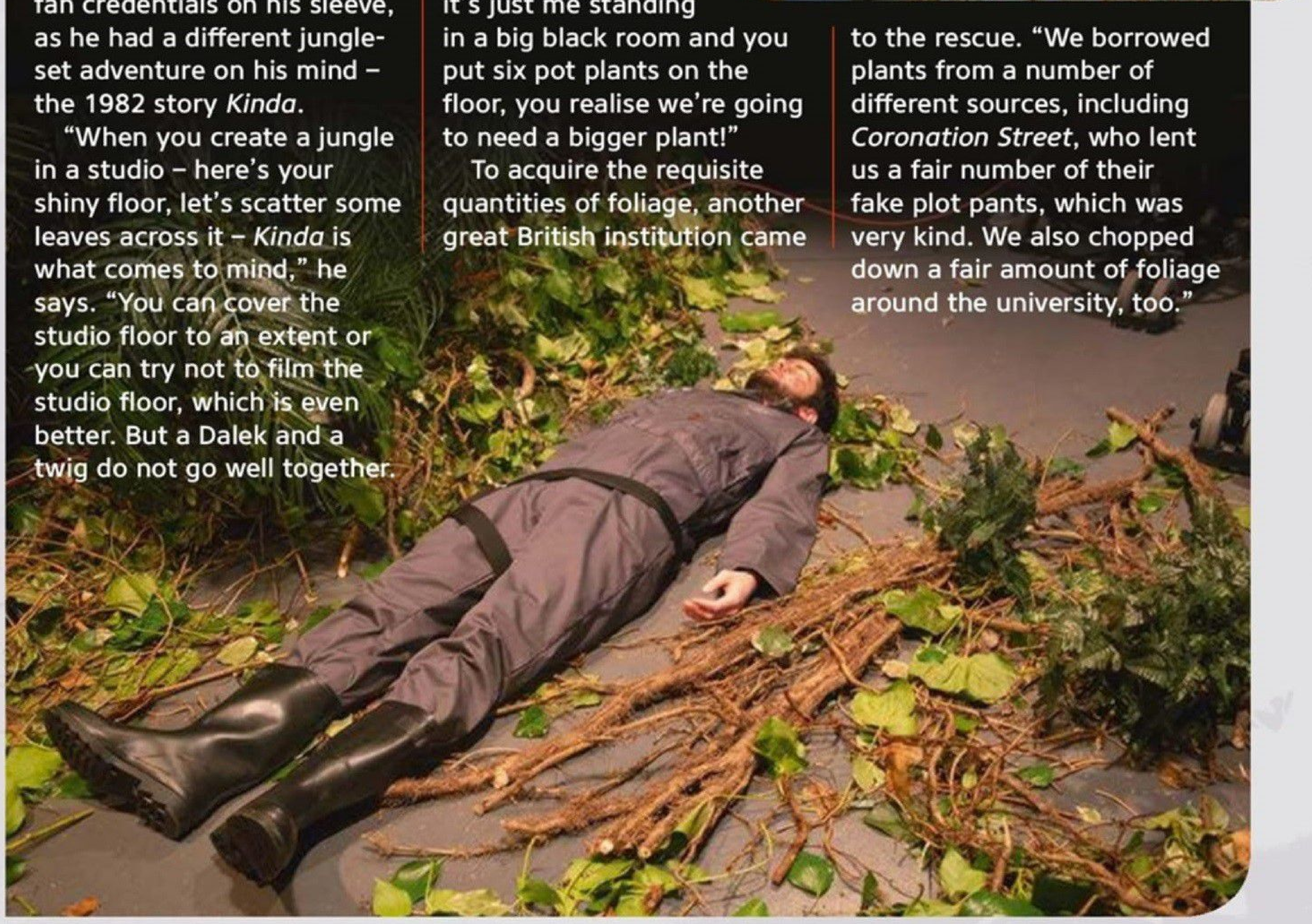
Bottom: Jacob Marrison as Garvey on the foliage-covered studio floor.

RUMBLE IN THE JUNGLE

Much of *Mission to the Unknown*'s action takes place on the surface of Kembel in the vicinity of Cory's crashed UN space rocket. In planning the jungle set, director Andrew Ireland wore his *Doctor Who* fan credentials on his sleeve, as he had a different jungle-set adventure on his mind – the 1982 story *Kinda*.

"When you create a jungle in a studio – here's your shiny floor, let's scatter some leaves across it – *Kinda* is what comes to mind," he says. "You can cover the studio floor to an extent or you can try not to film the studio floor, which is even better. But a Dalek and a twig do not go well together. Literally a twig will make a Dalek either stop or jerk up in the air, so you have to brush any sign of foliage from the floor for the Dalek to really roll over it. But when it's just me standing in a big black room and you put six pot plants on the floor, you realise we're going to need a bigger plant!"

To acquire the requisite quantities of foliage, another great British institution came to the rescue. "We borrowed plants from a number of different sources, including *Coronation Street*, who lent us a fair number of their fake plot pants, which was very kind. We also chopped down a fair amount of foliage around the university, too."



Right: Edward de Souza, who played Marc Cory in the original version of *Mission to the Unknown* in 1965, with Peter Purves, who played companion Steven Taylor from 1965-66, on the set of the new production. Photo © Mark Wright.

Far right: A Q&A session for the cast and crew with Edward, Peter and Nicholas Briggs.

Below: Student Kayleigh Hall on sound duties while Nicholas Briggs performs Dalek voices.

→ a 1960s production. Nick is equally admiring of the actors playing the delegates. "Paul Stenton as Malpha is brilliant. He's studied the delivery on the original recording. And somehow, his northern accent adds a note of menace to the performance. There's no messing with this version of Malpha!"

While the Daleks and their alien guests have been plotting universal domination, two very special visitors have arrived and are being given a tour of the main studio one floor. Peter Purves, who played 1960s companion Steven Taylor, and Edward de Souza, the original *Mission to the Unknown*'s Marc Cory, are both delighted to be here. Peter has been using social media to publicise the production and the response has been overwhelming. "My Twitter followers have gone up by 350 this morning," he says, grinning, as he examines the jungle exterior set for the UN rocket ship.

"It was a long time ago, but standing next to this rocket has really jogged my memory," says Edward happily, posing with Peter for photographs in front of the rocket. "When we did it, none of us thought that it would mean anything at all. It was just another episode of *Doctor Who*. And now it's still very much liked and I find that remarkable. It didn't really impinge on us at the time; it wasn't much more than a week's work. Then you went home and hoped for the best!"

"He was just so nice and inviting," Marco Simioni comments later, after meeting the original Marc Cory. "And he knew my name, which was lovely. He took a real genuine interest. We had a conversation about what I'm doing, where I'm going and what my plans are. He seemed very complimentary about Dan and I, and the project."

After lunch, Peter and Edward take part in a Q&A for the cast and crew, talking about their experiences of making television in the 1960s, and are joined by Nick.

"I don't think I can learn the lines like I used to," Edward points out, reflecting on changes in the television industry since making *Mission to the Unknown*. "But this is wonderful today, as it's all exactly the same. I felt really quite peculiar standing in the jungle with my broken-down spaceship, which looks exactly the same as it did when I stepped out of it all those years ago." He goes on to recall watching the original broadcast with his son sitting on his knee. "When it came to the moment when the Dalek zapped me, he stiffened and spun round to make quite sure I was still alive!"

"It was a bit of a confusing time, actually," recalls Peter of the period *Mission to the Unknown* was made in. "It was a strange one. To find there was an episode coming up immediately that we [the main cast] weren't required for... we didn't feel good about it," he admits.

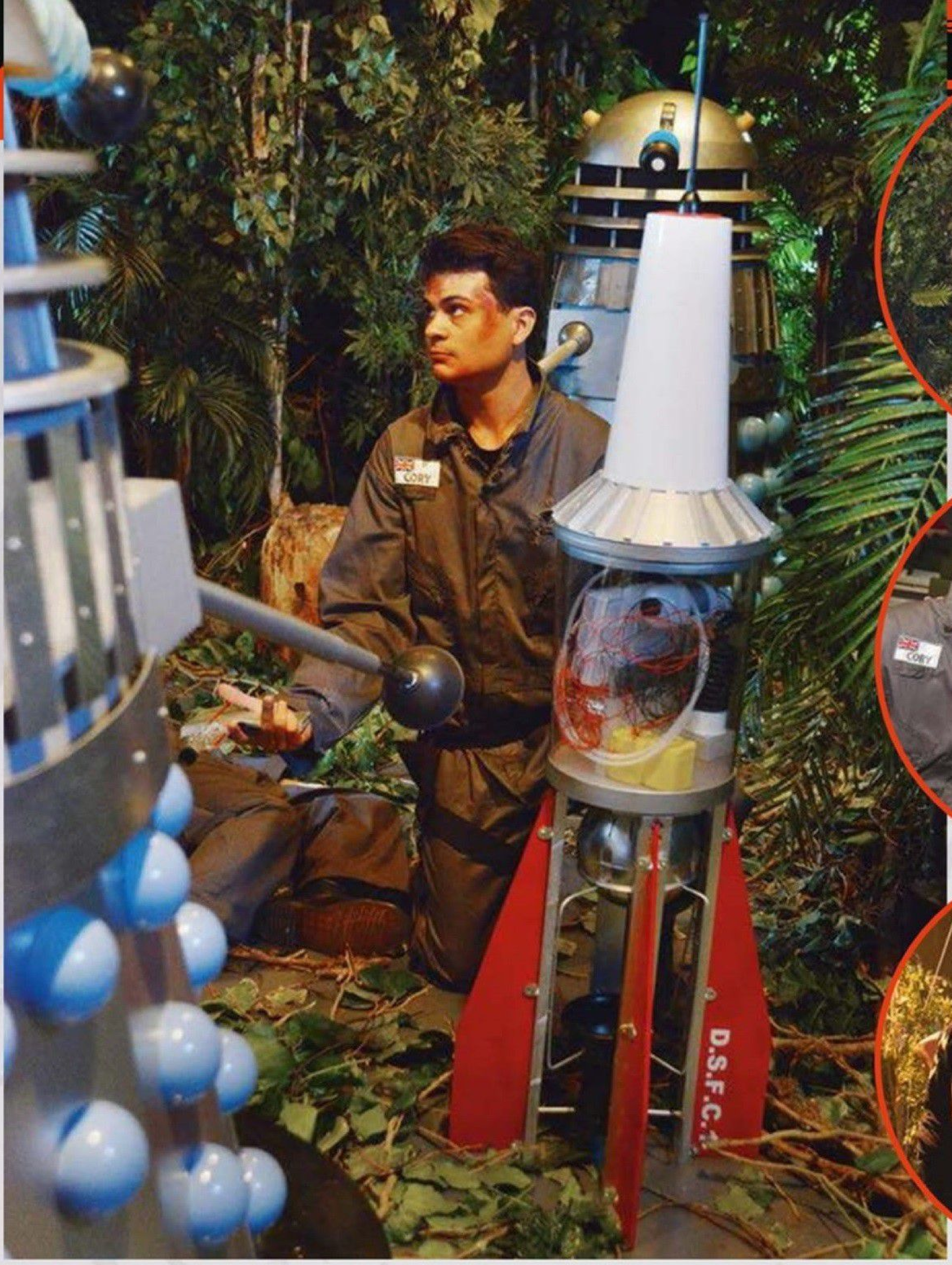
"I did!" jokes Edward.

MAN ON A MISSION

"I've never really known much about *Mission to the Unknown*," Nicholas Briggs admits during a break in shooting. "I certainly don't remember watching it. If I did, I must've been too young to retain the memory. I realised that I hadn't ever listened to the audio of it either. I did that for this production and I think it's a prime candidate for this kind of remake as it doesn't feature any of the 'regulars', which means the hurdle of recasting familiar, beloved characters is immediately avoided."

From behind his sound desk, Nick has been able to observe the action and is thoroughly enjoying his time at UCLan. "Of course, I've had loads of fun doing Dalek voices for the BBC, meeting various brilliant Doctors and companions over the years, and hope to continue that for a long time to come," he says. "It's always been such a great privilege and there've been some great directors and sound recordists I've worked alongside. I wouldn't want to diminish any of those great experiences. But this felt like something different and extra special. I think it was the educational aspect. The students were thoroughly professional in their attitude and approach, but because they weren't professionals and hadn't been slogging at this for years, they had a unique freshness and enthusiasm.

"Hopefully I'm not sounding too much like an old fogey when I say it was really delightful to see so many great young people being so diligent, dedicated and full of joy. And, of course, it's probably the first time I've worked on a set where it seemed everybody wanted my autograph, a selfie and a go at doing the Dalek voice. Not that I'm swayed by that kind of ego-massaging – I might add, rather unconvincingly – but it's always nice to feel loved, isn't it?"



UCLAN TELEVISION CREW

“It’s good stuff, I’m very impressed,” Peter says of the work he’s seen today. “Totally authentic, and everyone I’ve met who’s been involved, in either the costume-making or the make-up or performing or backstage doing cameras: brilliant. Well done, it’s a superb effort.”

After the panel, Peter – a Prestonian himself – is presented with a special Dalek cake to mark his recent 80th birthday. With cake slices distributed, Peter and Edward depart to catch their train and work continues for the rest of the day, capturing Lowery and Cory’s heated exchange in the interior of the rocket.

After an intense concentration of work, *Mission to the Unknown* Day One wraps on time. Cast and crew head home, ready to tackle the jungles of Kembel and more Daleks on Day Two.

DWM returns to UCLan for its second and final day observing the *Mission to the Unknown* shoot, which will focus on the exterior of the rocket, Garvey’s possession by Varga plants, and the patrolling Daleks.

It’s an enormous amount of work to get through, and in the studio gallery Andrew goes over shot lists in an atmosphere of organised chaos. He works from a newly formatted script and also from the original 1965 *Mission to the Unknown* camera script, as used by director Derek Martinus on the night of 6 August 1965. “The camera script that goes into the studio environment is very different to what comes out of it. If you listen to the audio track and compare it to the camera script, there are clear differences. I sit here looking at the monitor feeds and think, ‘Well, camera one’s got a great shot of this moment, we’ll use that instead.’ That’s different to my plan. It just goes to show: stepping through the process yourself, in the shoes of a 1960s director, means that you make different choices.”

And how does Andrew find working with the Daleks themselves, who are front and centre in the jungle set today? “We only had two at any one time, but they’ve got to work out which one I’m talking to. I love it, because that is *Doctor Who*. I can go and talk to a Dalek; the Dalek will look at you with its eyestalk, rotate it around, give it some direction, and it’ll sort of nod and move away.”

Andrew was particularly impressed with Dalek operator James Burgess, who, along with his father Mike, provided a blue-and-silver Dalek for use in the production. “They are amazing assets. Their Dalek is surprisingly light and easy to manoeuvre. Our own Dalek is very heavy and difficult to move, so a lot of the key action was given to the blue-and-silver Daleks.”

> **“Our own Dalek was very heavy and difficult to move, so a lot of the key action was given over to the blue-and-silver Daleks.”** ANDREW IRELAND

Just as Marco Simioni and Dan Gilligan – who are now joined by Jacob Marrison as Garvey – are about to be given their cue to start a scene, the fire alarm goes off. This forces cast, crew and Daleks out onto the street. It isn’t the first problem of the day. “Nick’s ring modulator broke,” Andrew tells us as we stand in the cold. “We broke the Daleks! And then a camera stopped working.” Despite all this, Andrew appears calm and collected, chalking it up to the experience of recreating a 1960s television production.

Work on *Mission to the Unknown* will continue at UCLan for the next day and a half, but **DWM**’s time on Kembel has come to an end. A few days later, Andrew tells us he couldn’t be happier with the result, which he hopes will one day be shared with a wider audience, further enhancing his students’ professional experience. “We finished the whole shoot ahead of schedule. We were an hour ahead by the end of Friday. I was very happy because it’s the closest I’ll get to being the exec producer and director of *Doctor Who*!” **DWM**

Top left: Marc Cory (Marco Simioni) is surrounded by Daleks as he tries to send a message to Earth about the alien threat.

Above right from top: A deadly Varga plant; Marco Simioni meets Edward de Souza; students record a scene featuring the spaceship exterior.

Left: Timothy McDonagh is the operator of the Dalek Supreme.

Photo © Mark Wright.

MISSION ACCOMPLISHED

Below left: Screengrabs from the 2019 version of *Mission to the Unknown*, presented in the style of 1960s telesnaps.

Right: Producer and director Andrew Ireland.

Below right: Actors Dan Gilligan (as Gordon Lowery) and Marco Simioni (Marc Cory) on the UN spaceship set.

What challenges did Andrew Ireland overcome to make the new *Mission to the Unknown*?

Interview by
MARK WRIGHT

A few days after the UCLan remount of *Mission to the Unknown* wrapped, **Doctor Who Magazine** caught up with a refreshed Andrew Ireland.

First, we have to clear something up: apparently this was all our fault? Andrew is happy to explain. "The germ of the *Mission to the Unknown* idea was my PHD [at Bournemouth University in 2012], which was creating a simulation of a 1960s production environment and re-enacting the process of making TV. We remade the first half of [the 2006 story] *Tooth and Claw*, which is roughly a 25-minute episode in old money, if you like. I then wrote a proposal for *Mission to the Unknown* in about 2013 and brought it with me to UCLan, but it was just an idea and I didn't pursue it at the time. Last summer I was asked if I would do an interview about my PHD for the **DWM** Special Edition, *In the Studio*. After that I thought, 'Well, why not…?'"

As ever with *Doctor Who*, it wasn't quite as simple as it sounds. "I had to get permission from the BBC and the Terry Nation estate," says Andrew. "I wrote the Nation estate a passionate

MISSION TO THE UNKNOWN
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email about the project, seeking their permission to bring a missing Terry Nation script to life. They were very supportive. Without that support from the BBC and the Nation estate, I wouldn't have done this. We have relationships with the BBC and other broadcasters, and I can't mess around with all these students involved in the projects and putting money towards it without it being sanctioned and supported."

As an academic and Pro-Vice Chancellor of Digital and Creative Industries at UCLan, Andrew's approach to remounting *Mission to the Unknown* comes from a very specific thought process. "It's a bit like *Jurassic Park*," he says, with only a hint of irony. "Making a dinosaur which doesn't exist anymore. Find the DNA of dinosaur in a mosquito in nectar, then extrapolate what you need to make a dinosaur. But there are gaps in the DNA chain, so you plug those gaps with what you think is right. That's what we're doing with this; it's an archaeological expedition to work with the elements we've got, which in this case are a few set photographs, the off-air audio and the camera script. I also looked at other episodes made around the same time, looking at how directing was done and how the cameras were used to get a sense of how to go about producing an authentic recreation of the original."

Andrew and his support team at UCLan began researching the project last summer – but with shooting looming in February, the practicalities of mounting the production finally had to be tackled head on, including recreating the exterior of a crashed rocket in an alien jungle.

"We have staff and students involved in different department areas," says Andrew, "and one of those departments was set design. We worked out what sets we needed and scratched our heads for a long time about the best way of making the outside of the space rocket. One of the quirks of our TV studio is that it's on the second floor of our Media Factory building. If you make a big thing like that, you have to build it in parts, which can fit either up the stairs or in the lift and then be reassembled in the studio. In the end we worked with an external subcontractor, to construct it based on our designs. Our own students and staff crew could focus on the other elements, such as the interior of the space rocket and the delegate conference table."

From set, costume design and make-up to the efforts of cast and crew, Andrew is a very happy director and Pro-Vice Chancellor following the previous week's intense schedule. "I'm really pleased. What's stressful is the editing. I've laid down the original soundtrack and am now cutting the sequences and laying them on top, so you can see where our sequences are a bit shorter or longer. Overall, I think the episode will be roughly the same length as the original, which is a helpful guide. If there was something that didn't work, in the edit you could just move around it or forget it or recut. But because people know the story and they know the original soundtrack, we have to try to make it work as close as possible to the originals. That's a level of stress you don't normally get in editing, because people aren't really aware of how it's supposed to end up.

"It's an interesting process, but it's a very rewarding one," he concludes. "And it's looking good. The last shot we did, a Dalek glided past the rocket and came round the side. It's the sort of shot I watch in black and white on my computer and I just think, 'Yeah... It works.'" **DWM**

"IT'S A BIT LIKE JURASSIC PARK, MAKING A DINOSAUR WHICH DOESN'T EXIST ANYMORE."

Above: Media students in the UCLan TV studio with head of production Robbie Sandison.

Below left: A studio monitor shows a Dalek gliding past the spaceship.

Below right: Recording a scene with the alien delegates.

Photography by Jessica Briggs, David Schofield and Karl Hopkinson.

Are You Teeth Face?

Samuel Oatley played terrifying Stenza warrior Tzim-Sha, the first monster encountered by the Thirteenth Doctor.

Interview by **SIMON GUERRIER**

Below from top: Samuel Oatley in three of his screen roles: as Jack Archer in *Foyle's War* (2004); as Danny King in the short film *The Boxer* (2013); and as Young Standing in *New Tricks* (2015).

Below right: Recording a scene for Samuel's first *Doctor Who* story, *The Woman Who Fell to Earth* (2018).

In the Thirteenth Doctor's debut series we met an array of new monsters and alien species. Up first was Stenza warrior Tzim-Sha, his blue face embedded with teeth he'd taken as grisly trophies from his many human victims. The part was a dream come true for actor Samuel Oatley.

"As a kid, I was absolutely glued to *Doctor Who*," he says. "I watched the three-hour re-runs on UK Gold every Sunday morning." Rather than particular stories or moments, it was the general feel of the series that made an impression. "I remember lots of smoke in vast, open swampland and woodland. And the sinisterness of individuals when the Doctor first encountered them – you were never quite sure if they were good or bad, or who was about to get zapped or caught in quicksand. There was also that intriguing side to each Doctor. I found Sylvester McCoy's Doctor very engaging because you weren't always sure if he was 100 per cent a good guy. There was always that edge to him."

The monsters were also an important element. Samuel remembers "lots of one-episode monsters from swamps. And obviously you've got the classics: like everyone else, I was petrified by the Daleks, Davros and the Cybermen. The fact that Cybermen seemed to walk at one slow speed and yet they always caught up with you haunted my dreams. That dark, sinister element ignited my imagination. I know *Doctor Who* is a family show but that's what I remember – the darkness and danger. So that's what I wanted to bring to Tzim-Sha."

SLATE
V141
TAKE
1
A.f.S.
DOCTOR WHO
DIR: Jamie Childs
DOP: Denis Crossan BSC
B020
SCENE 1/104
DATE 9th Nov 17

Samuel's interest in performing started, aged 12, when he lost a bet with some friends and had to sing in a school cabaret. In 2004 he completed a degree in acting at Rose Bruford College, and since then he's appeared in such primetime dramas as *Foyle's War*, *New Tricks* and *Law & Order: UK* – the latter when it was overseen by *Doctor Who*'s current showrunner, Chris Chibnall. But it was casting director Andy Pryor who thought of him for the part of Tzim-Sha. Samuel had never played monsters before, or worn prosthetic make-up, but as a 6'1" self-confessed "boxing fanatic", he certainly had the physique for the imposing warrior, who's described in the script as "bulky, strong" and "fearsomely huge".

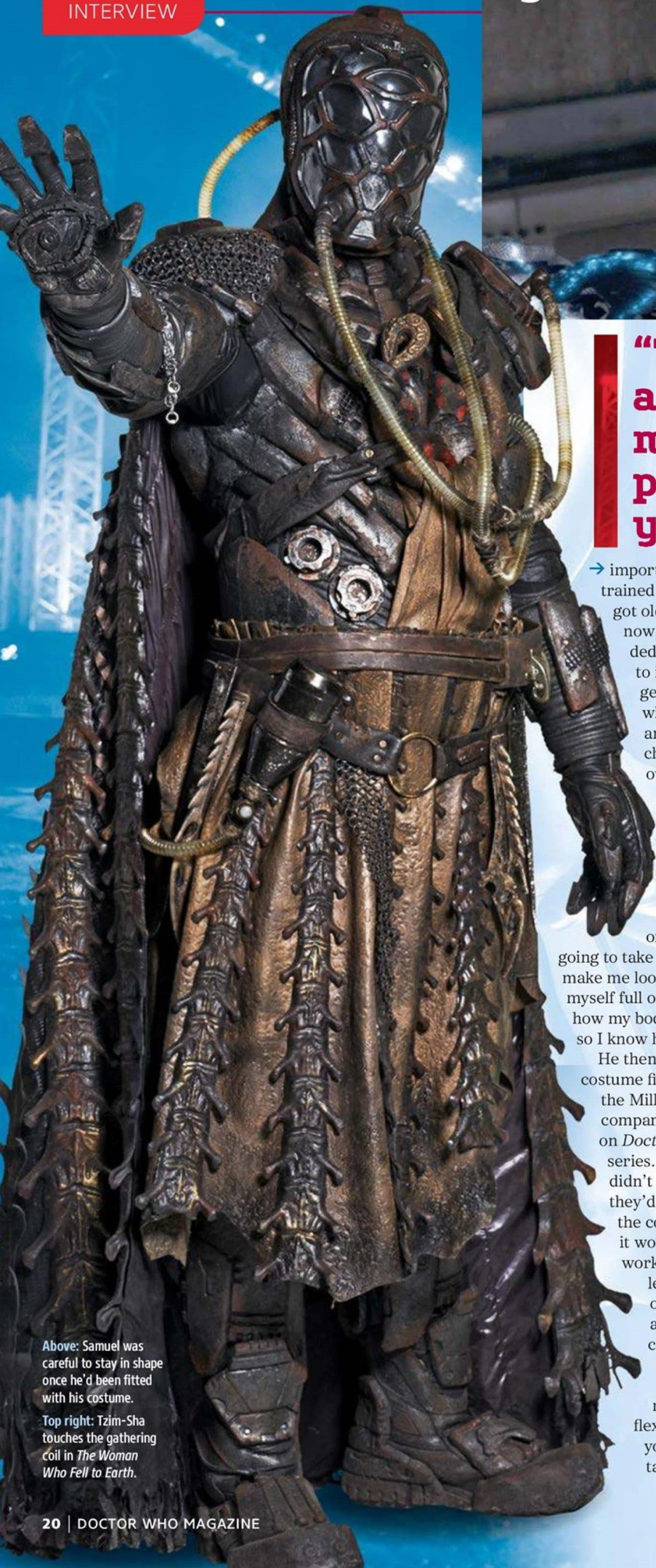
"Andy's been a big support," says Samuel. "I'm extremely thankful because this industry's tough and without someone like Andy's belief in you, it's hard to get any traction. I'd just sent him my new showreel and he asked me in one Thursday afternoon. I read the script and I had a really clear idea of how I wanted to come across, having watched *Doctor Who* as a kid. It was all that darkness." He auditioned for Pryor, director Jamie Childs and producer Alex Mercer, who were impressed by his choices. The following evening, Samuel learned he'd got the part. "I was over the moon."

Samuel then started an intensive training programme at the gym. "Being physically fit has always been →

Below: Samuel as Tzim-Sha of the Stenza in *The Woman Who Fell to Earth*.

> “I know *Doctor Who* is a family show but I remember the darkness and danger. That’s what I wanted to bring to Tzim-Sha.”

Samuel Oatley



> **"The costume moves in a certain way, so your movement, your whole persona, shifts when you have it on."**

→ important to me and I've trained since I was 16. As I've got older, and I've got a family now, it's been harder to dedicate that much time to it, but I was gradually getting back into the gym when this opportunity arose. When you get into character, you want to own it as much as you can, and for a part like that you want to feel as powerful as possible.

I knew I'd be in some sort of outfit as well but at that point I wasn't completely clear on everything that was going to take place – how it would make me look and feel. So I dedicated myself full on. I'm pretty aware of how my body responds to exercise so I know how to frame it."

He then attended his first costume fitting with the team at the Millennium FX prosthetics company – a regular presence on *Doctor Who* since the 2005 series. They were keen he didn't bulk up any more, or they'd have to keep changing the costume to fit him. "And it would affect how the suit worked, and my comfort level in it," Samuel points out. "There was quite a science behind what they call 'creature performing'. The intensity, the endurance and stamina needed, the strength and flexibility, the punishment you have to be willing to take, it's unbelievable. It's definitely one of the hardest challenges of my career. I wouldn't have got through it without the help of Charlie Bluett, Dani Duffy and the rest of the Millennium team. And I now have such respect for performers in *Star Wars* and the blockbuster comic-book stuff who do this regularly! They're incredible.

"Obviously, with a show like *Doctor Who* the secrecy level is high. So no one got to see what we were coming up with at Millennium except the director and producers. We'd have FaceTime sessions with them as we went along, giving us notes and feedback."

At last, when production on *The Woman Who Fell to Earth* began in October 2017, Samuel joined the cast in Cardiff. "We did an official unveiling of the character and costume for the production team just before shooting began," Samuel recalls. "The reaction was incredible – and bizarre. I'd never experienced that sort of transformation before. The costume moves in a certain way, so your movement, your whole persona, shifts when you have it on. You see the transformation take place in the mirror as it's all applied, but then there's people's reactions. They know it's not real, that you're underneath it, but they're scared! And that fuels how you play the part."

That was the reaction on set. But how did Samuel's friends respond when the episode went out? He laughs. "Obviously, they knew I was in it but I've got a mask on for most of that first episode, so they were like, 'Where is he?' Even when the mask came off they weren't entirely sure. I looked so different, and the way I spoke..." (Samuel usually speaks with a distinctive London accent.) "But after

Above: Samuel was careful to stay in shape once he'd been fitted with his costume.

Top right: Tzim-Sha touches the gathering coil in *The Woman Who Fell to Earth*.

WEARING WELL

At the end of *The Woman Who Fell to Earth*, Tzim-Sha is teleported off Earth – but his return in the series finale, *The Battle of Ranskoor Av Kolos*, was kept as a surprise. How much of a surprise was it to Samuel?

"When we were shooting the first episode I was made aware that he would bookend the series," he reveals, "but I had no idea of the plot. There were whisperings, I think, but I knew the way Chris and the guys work, that it's always evolving." Was that a concern? "Not at all. After the amount of fun it was to make that first episode, I just couldn't wait to go again."

Having asked Samuel how they could make the costume more comfortable, the team at Millennium FX made some tweaks prior to handing the suit to Robert Allsopp & Associates, the company commissioned to make it look thousands of years older. Samuel's chief concern was whether the costume would still fit. "It was a good few months later and I'd been working on other stuff," he says. "I mean, I wanted to stay in shape in that time – that's just how I am. And the idea was to not get too much bigger or smaller. I deliberately tried to keep an idea of my shape and weight, and how things were feeling, over those months."

It paid off. When Samuel arrived for his fitting at Allsopp's workshop in south London, the costume fitted like a glove.

a bit I started getting messages coming in: 'Are you Teeth Face?!?'"

Samuel's son was too young to watch, but **Doctor Who Magazine** knows of slightly older children who were playing Doctor-versus-Teeth-Monster in the playground the following Monday. "That's exactly what you want!" enthuses Samuel. "When you do these sorts of shows, you're aware of the magnitude around it, the universe you're now part of. It actually makes the hair stand up on the back of my neck, to be part of such a legacy. You want kids to be can't-look-but-have-to, a little bit scared but wanting that interaction at school the next day. So it's lovely to know that was achieved."

How does Samuel rate his time on *Doctor Who*? "Without doubt, it's one of the best experiences I've had in all the years I've been an actor – maybe *the* best. Every cog of that show works brilliantly. It's amazing to go to work on it each morning because of the atmosphere. Everyone is happy to be there. Everyone is lovely. Everyone is brilliant at what they do. And whatever part you play, however big or small, you're welcomed into this family. That extends from the producers, Chris and Matt [Strevens], and the director Jamie – who I would work with every day of the week if I could – but it's also there in Jodie. She's so inclusive; from my first day I felt like I'd known her for years. I can't praise it highly enough as a place to work. That's a special thing." **DWM**

Left: The older Tzim-Sha wears a modified suit in *The Battle of Ranskoor Av Kolos* (2018).

Below left: Jodie Whittaker on the set of *The Battle of Ranskoor Av Kolos* with director Jamie Childs.

Bottom left: Tzim-Sha traces his prey to the yard of Skylark Building Services in *The Woman Who Fell to Earth*.

Below right: "I'd never experienced that sort of transformation before," says Samuel.

REMEMBERING GRAEME CURRY

A former *Doctor Who* script editor pays tribute to the writer of *The Happiness Patrol*, one of the most memorable stories of the 1980s.

Feature by **ANDREW CARTMEL**

I'm still reeling from the news of Graeme Curry's death. I only became aware he was seriously ill when I sent him a Cannonball Adderley CD for Christmas. (Jazz was a shared passion of ours.) He responded with an email on 27 December. It read:

> *How fabulous is that?*
> *Just what I need, as well. I was diagnosed with a brain tumour two months ago and am waiting to see what happens next. The radiotherapy is taking its toll so at the moment I can't talk on the phone. Not sure how this will pan out, but I wanted to let you know that the CD is cheering me up.*
>
> *Love Graeme*

Those were the last words I had from Graeme, our last real contact – though I replied immediately, expressing all my concern and love. Two months later he was dead. And now I'm still processing this, still sorting through the memories…

At the point where Graeme Curry came into my life he was already an award-winning young journalist, having written his thesis at Cambridge on the grotesque in literature. (I've always thought that provided him with a superb and appropriate preparation for working on *Doctor Who*.) The first thing I read by Graeme was a script called *Over the Moon*, which was a radio play about football.

I was looking for television writers for *Doctor Who*, and this script might have seemed quite a stretch as a writing sample, but talent is talent and I immediately knew that he was good. By Friday 6 March 1987 Graeme was sitting in my office, eating a jam doughnut and discussing ideas. At that point he was working on a new script of his own, about yuppies and greyhound racing. Sport was another of Graeme's great passions in life – along with music.

Graeme was himself a professional musician, a singer, specifically a counter tenor, who performed

classical repertoire. He once arrived at the *Doctor Who* office fresh from singing the *Messiah* at Abbey Road Studios for Deutsche Grammophon. “Another *Messiah*,” he said with a sigh.

Our efforts to come up with a suitable story for *Doctor Who* amounted to a long, difficult labour, which was mirrored by the birth of his first and only child, Laura. While we were striving to dream up a plot, Graeme and his wife were busy having a baby. On 26 May 1987, while I was preoccupied trying to track down an elusive but promising writer named Ben Aaronovitch, I received a phone call from Graeme to say that his then-wife Tessa had given birth after an epidural and caesarean section. “We spent 17 hours having contractions,” declared Graeme.

Where the story was concerned, though, things suddenly happened quickly and smoothly. The turning point came when Graeme came into my office one day and sank down into his favourite chair. He had been endlessly pitching ideas to me and I had been, firmly but with genuine regret, rejecting them all. But this time he sighed and said, “I know you don’t like planets – ” (I was trying to avoid stories set on other worlds, not least because of challenges of design and budget) “ – but what about a planet where it’s a crime to be unhappy?”

After *Doctor Who* Graeme was never out of work, but far too little of that work consisted of creative writing.

As soon as he uttered those words, I knew we had a genuine *Doctor Who* story, and the makings of a classic. At that early stage Graeme was calling his brainchild *The Crooked Smile*, and that title appeared on early drafts of the script. But producer John Nathan-Turner and I never referred to it as anything but *The Happiness Patrol*, the name of the sinister organisation that enforced this nightmare regime.

John liked Graeme’s idea a great deal. “Graeme is like Stephen [Wyatt],” he said, referring to one of the show’s other writers. “He’s created his own unique world.” “With a lot of prodding,” added Graeme.

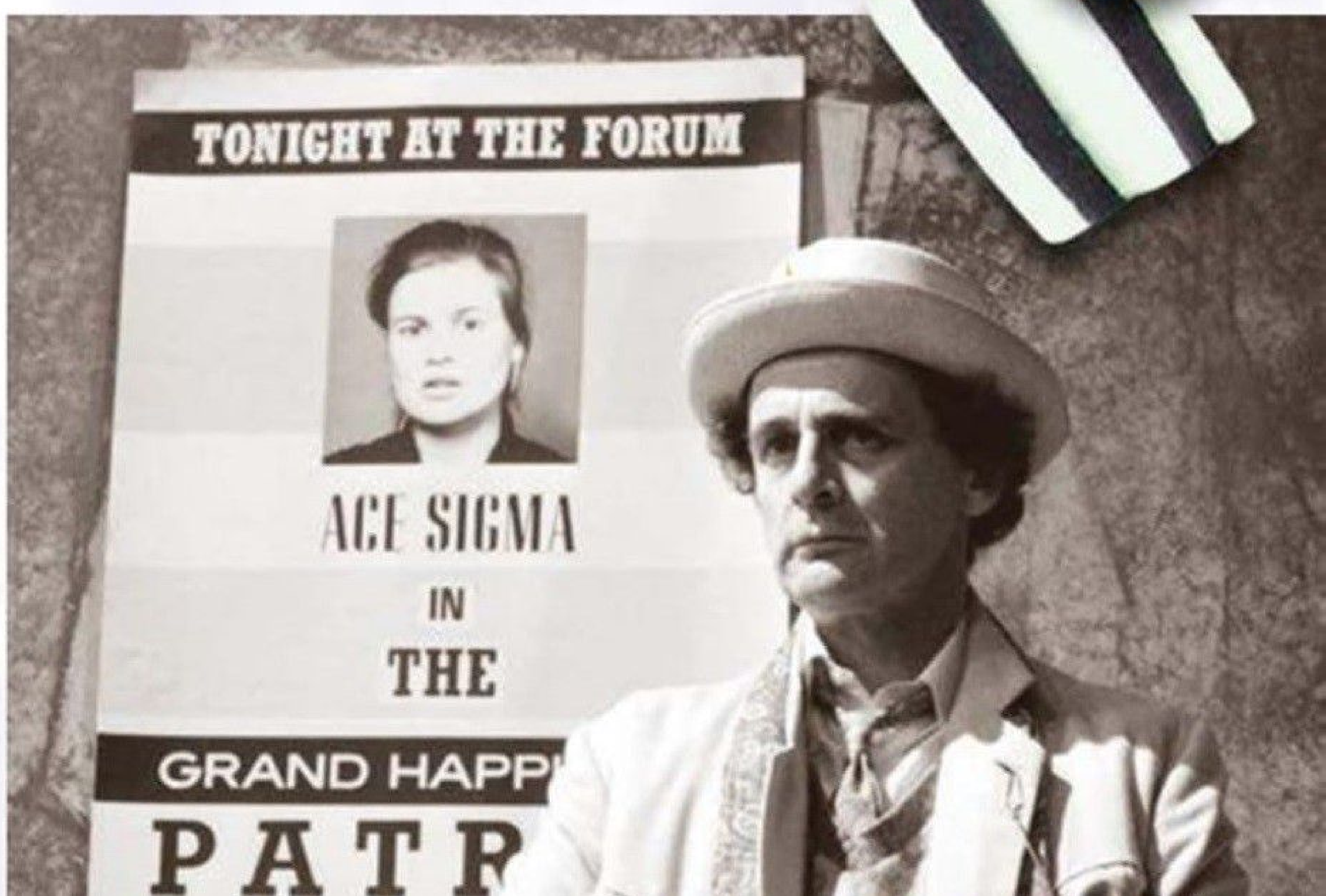
One thing I particularly loved in Graeme’s script was the manner in which he had the Doctor plunge into an entirely novel, and entirely bizarre, new world yet casually taking it all in his stride. This became part of the way I would think about the character and present him in future.

And then there was Graeme’s wonderful dialogue. “Depressives – manic, reactive, endogenous, we’ve got them,” announces the guard in the Waiting Zone. “A man after my own soft centre,” declares the Kandy Man, while the Doctor warns him, “That red-hot poker will cut through you like a knife through butterscotch.” And when the Doctor flees the Kandy Kitchen with Ace she asks, “What about the Kandy Man?” “He’ll keep,” says the Doctor. “He’s full of colouring, flavouring and preservative.”

After *Doctor Who* Graeme was never out of work, but far too little of that work consisted of creative writing, which he could have performed so brilliantly. I know this was a source of frustration and regret for Graeme — and also for me, as I would have loved to have seen more of his unique work escape out into the world.

On the other hand, his home life was consistently warm and happy with his partner Susan Robinson. Besides sport, music and literature (“My hands start to shake if I’m not reading a novel,” Graeme used to say), they shared a deep love of wildlife. They created a sanctuary in their garden for birds and hedgehogs. I didn’t see many hedgehogs, but I remember the birds flocking there.

I wonder if they’ll know that Graeme is gone? **DWM**



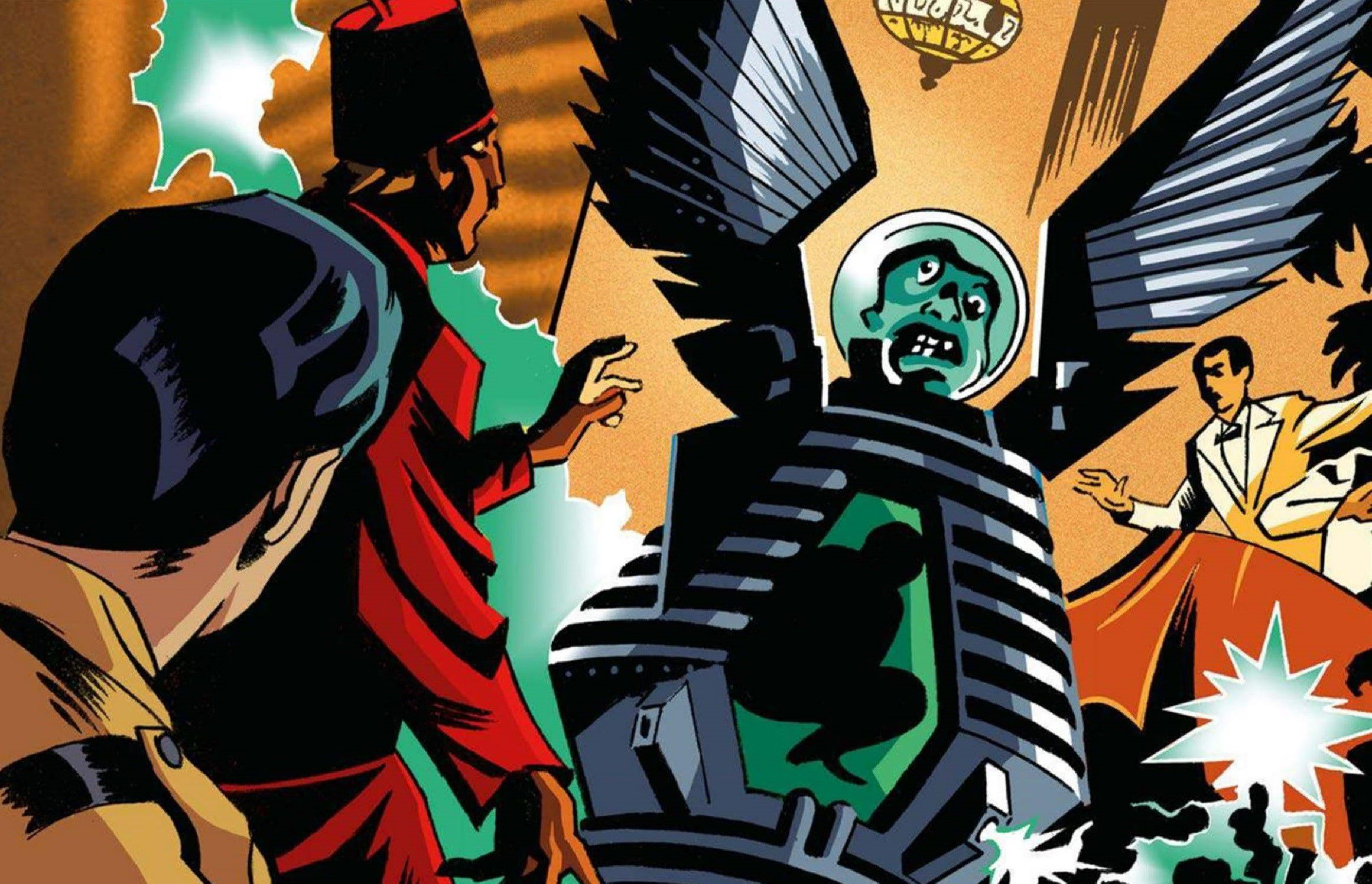
Opposite page: Three of the writers of *Doctor Who*’s 25th season join the series’ stars on location for *Silver Nemesis* in 1988: Kevin Clarke, Sophie Aldred, Stephen Wyatt, Sylvester McCoy and Graeme Curry.

Above left: Graeme Curry wrote *The Happiness Patrol* (1988) for Season 25, while Stephen Wyatt contributed *The Greatest Show in the Galaxy* (1988-89).

Above right: The Doctor (Sylvester McCoy) confronts the Kandy Man (David John Pope) in Part Two of *The Happiness Patrol*.

Below left: Sophie Aldred, script editor Andrew Cartmel and Sylvester McCoy in 1988.

Below right: The Doctor discovers that Ace is due to appear at the Forum in Part Two of *The Happiness Patrol*.



THEATRE of WAR

Thirty years on from the *Doctor Who* stage play *The Ultimate Adventure*, we reveal that the production began life with a very different story...

Feature by **ANDREW PIXLEY**
Illustration by **ADRIAN SALMON**

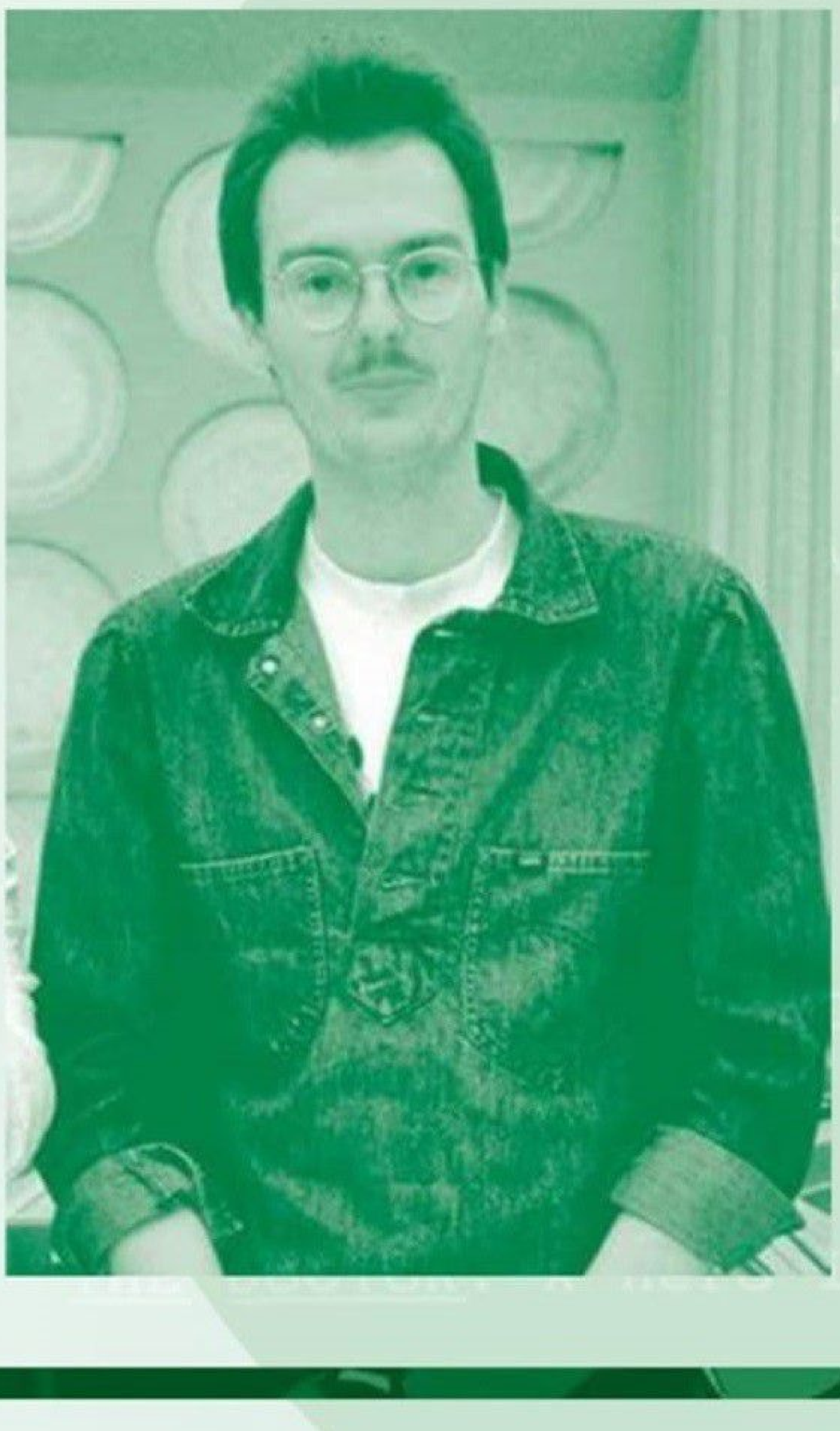
By 1988, producer Mark Furness had capitalised on several film and television brandings to lure audiences back to the theatre, including the saucy movie sequel *The Further Confessions of a Window Cleaner*, the Thames sitcom adaptation *George and Mildred*, both staged in 1977, and in 1986 a version of BBC1's wartime romp *'Allo 'Allo!* Also running London's Wimbledon Theatre, Furness was now seeking another established small-screen show suitable for live staging. He selected *Doctor Who*, then celebrating its silver anniversary.

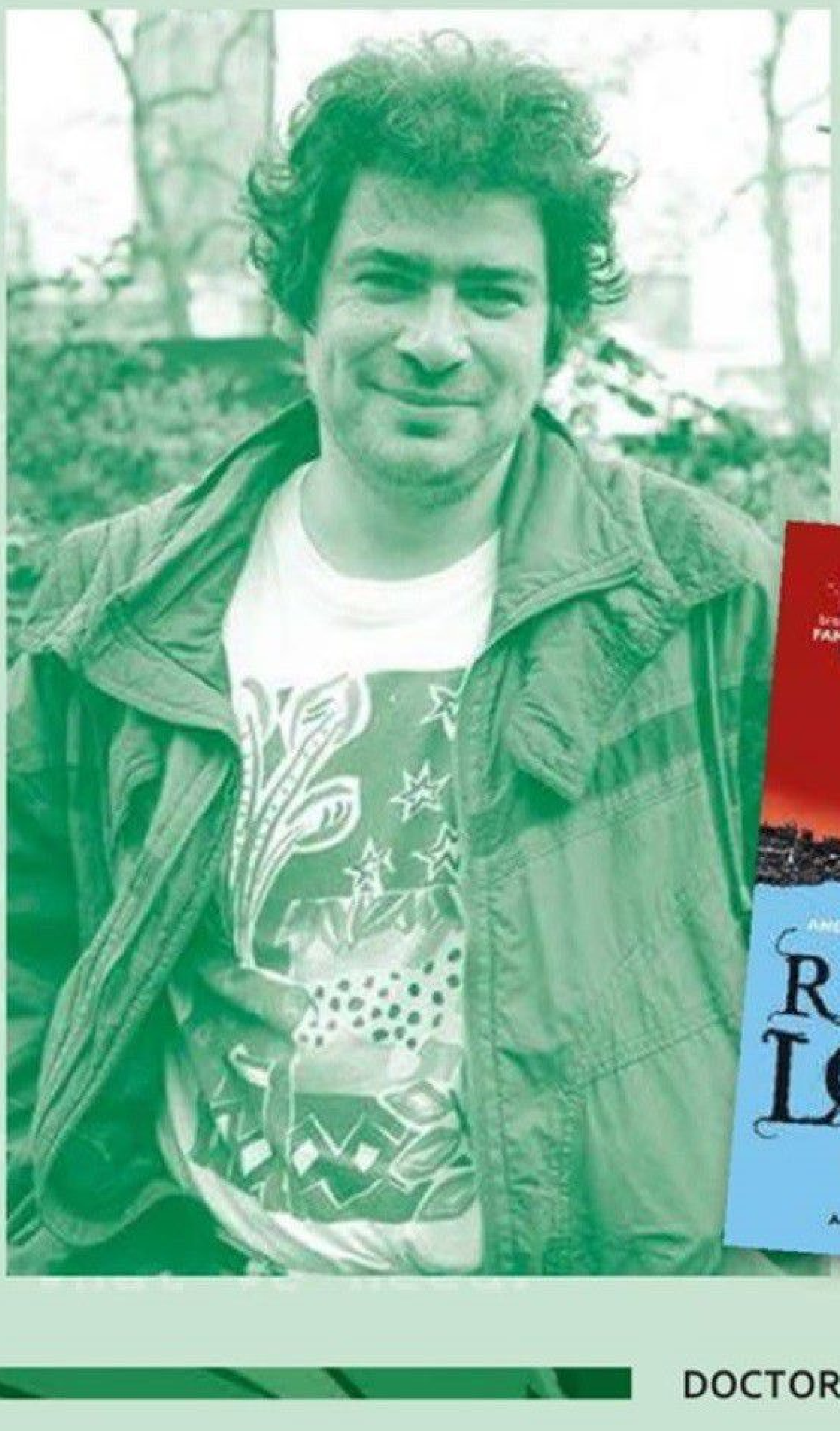
"A West End impresario wanted to do a play," recalls Andrew Cartmel, who at the time was working on his second season of the television series as script editor. "When he approached the *Doctor Who* office, producer John Nathan-Turner very kindly passed it onto me. It was standard procedure that the script editor would get the first bite. I immediately made an extremely good decision – which was to involve Ben."

Ben is Ben Aaronovitch, who had written the 1988 television story *Remembrance of the Daleks*. Over 30 years later, Ben and Andrew are still close friends and colleagues, having collaborated on numerous projects – notably graphic novels derived from Ben's successful *Rivers of London* books.

What sort of brief did the production company offer? "They just said, 'Go off and write the play,'" says Andrew. "We wanted to know about things like budgetary constraints, sets, how much we could do. They said, 'Don't worry about that. Just write without that in mind. Be ambitious, don't set any limits on yourself. Write what you want to write, and we'll try to make it happen.' Which was very freeing."

The budding playwrights set to work. "I remember most of it taking place in my old *Doctor Who* office at Union House, Shepherd's Bush, sitting in front →

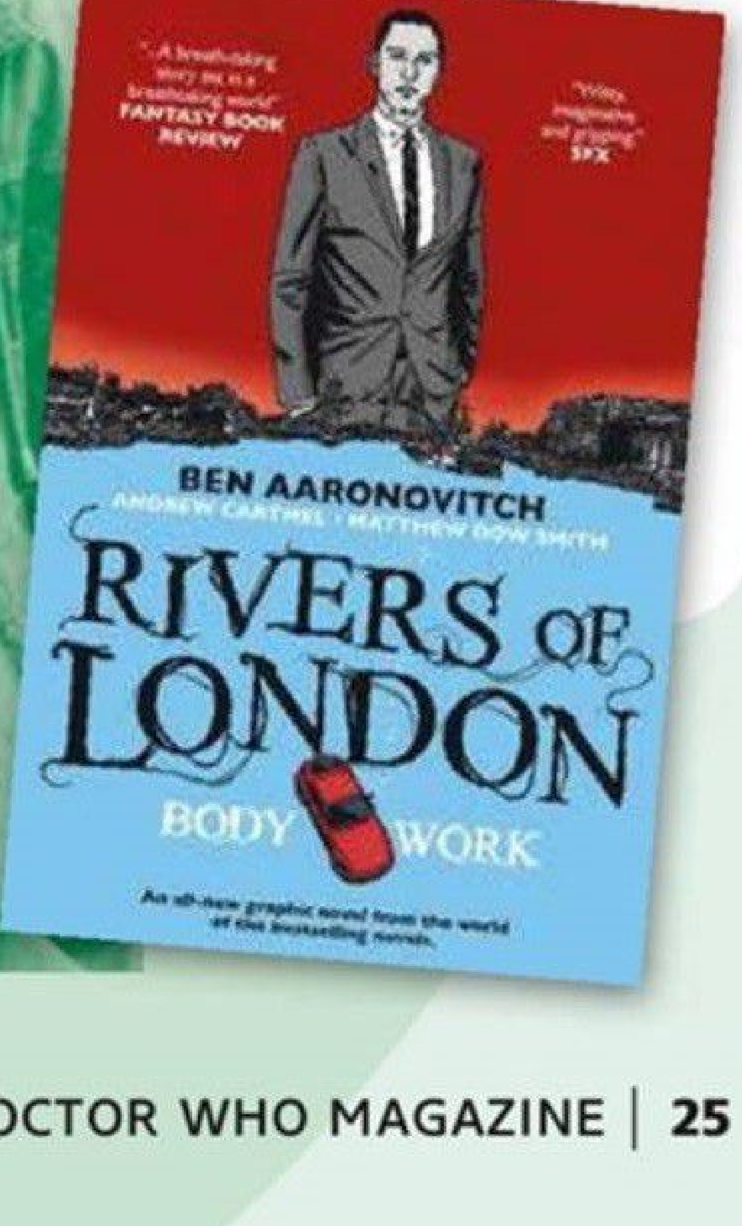




Far left: Andrew Cartmel on the set of *The Greatest show in the Galaxy* in 1988.

Left: Ben Aaronovitch, pictured in 1993.

Below: *Body Work* (2015), a *Rivers of London* graphic novel.

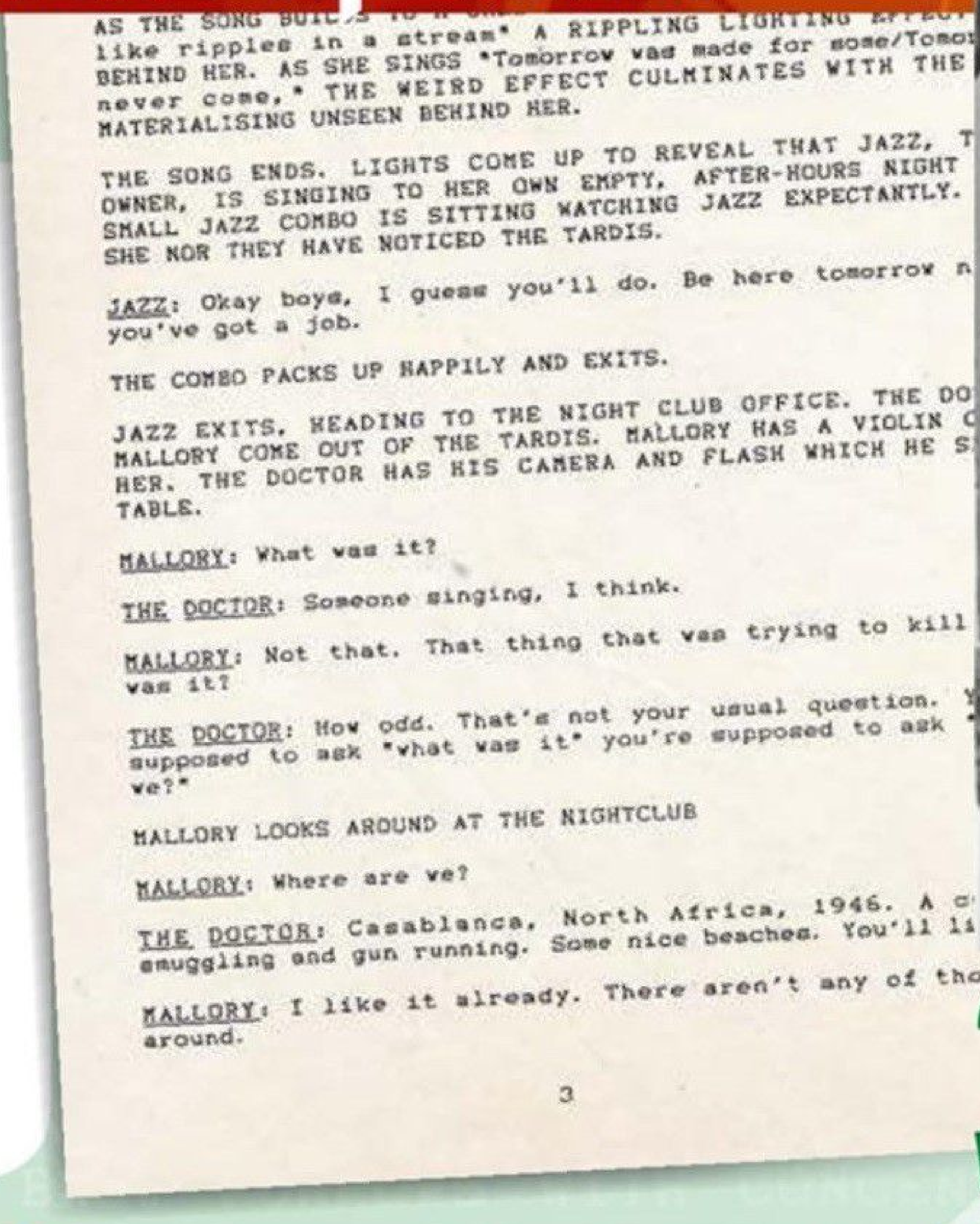


Right: The TARDIS arrives at the Casablanca nightclub in this page from the *War World* script.

Far right: Humphrey Bogart and Dooley Wilson at Rick's Bar in the 1942 film *Casablanca*.

Below: Two of Andrew Cartmel's *Vinyl Detective* books: *Flip Back* (2019) and *Written in Dead Wax* (2016).

Bottom: Sylvester McCoy as the Doctor in *Remembrance of the Daleks* (1988).



AS THE SONG BUIL
like ripples in a stream" A RIPPLING LIGHTING EFFECT
BEHIND HER. AS SHE SINGS "Tomorrow was made for some/Tomor
never come," THE WEIRD EFFECT CULMINATES WITH THE
MATERIALISING UNSEEN BEHIND HER.

THE SONG ENDS. LIGHTS COME UP TO REVEAL THAT JAZZ, T
OWNER, IS SINGING TO HER OWN EMPTY, AFTER-HOURS NIGHT
SMALL JAZZ COMBO IS SITTING WATCHING JAZZ EXPECTANTLY.
SHE NOR THEY HAVE NOTICED THE TARDIS.

JAZZ: Okay boys, I guess you'll do. Be here tomorrow n
you've got a job.

THE COMBO PACKS UP HAPPILY AND EXITS.

JAZZ EXITS, HEADING TO THE NIGHT CLUB OFFICE. THE DO
MALLORY COME OUT OF THE TARDIS. MALLORY HAS A VIOLIN C
HER. THE DOCTOR HAS HIS CAMERA AND FLASH WHICH HE S
TABLE.

MALLORY: What was it?

THE DOCTOR: Someone singing, I think.

MALLORY: Not that. That thing that was trying to kill
was it?

THE DOCTOR: How odd. That's not your usual question.
supposed to ask "what was it" you're supposed to ask
we?"

MALLORY LOOKS AROUND AT THE NIGHTCLUB

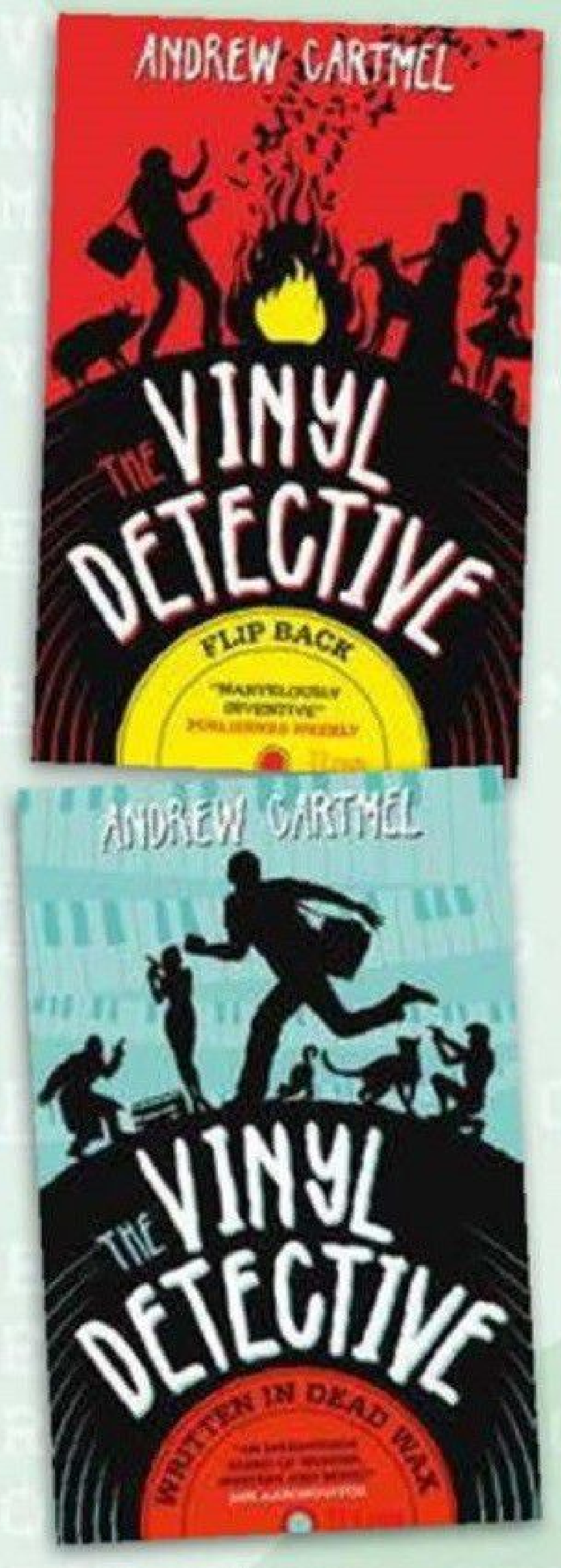
MALLORY: Where are we?

THE DOCTOR: Casablanca, North Africa, 1946. A c
smuggling and gun running. Some nice beaches. You'll li

MALLORY: I like it already. There aren't any of those things
around.

3

"Why would you have a *Doctor Who* play without the Daleks? In people's minds, they're inextricably linked." ANDREW CARTMEL



→ of my stone age computer and word processor," says Andrew.

With the production scheduled for a Christmas run in the down-time between the 1988 and 1989 series, Sylvester McCoy was theoretically free to play the Seventh Doctor. "That's who we were writing for," recalls Andrew, "although I don't think we would have assumed that it was a completely done deal. That was our idea of a Doctor – and how we were writing the Doctor." McCoy himself had extensive stage experience, including numerous outlandish ventures with the legendary Ken Campbell Roadshow.

There was some uncertainty regarding the availability of Sophie Aldred, who played the Doctor's companion Ace, so in the play the Doctor travels with a similarly headstrong young lady. This is Mallory, a bassoon-playing weapons expert of the 41st Colonial Militia on Mars who, according to the stage directions, wears "modern simple and functional clothes ... perhaps combat fatigues." Mallory regards Mars as "a terrible place to grow up. There's no nightlife."

"It's telling that it's Mallory and not Ace, so I think we must have been aware of the fact that we wouldn't necessarily be using the TV cast," says Andrew.

If the Doctor's small-screen companion was absent, his arch-enemies definitely weren't. "One of the stipulations they gave us was that they wanted the Daleks in the play," remembers Andrew. "This made sense. Why would you have a *Doctor Who* play without the Daleks? In people's minds, they're inextricably linked. They've been an essential part of the show's DNA."

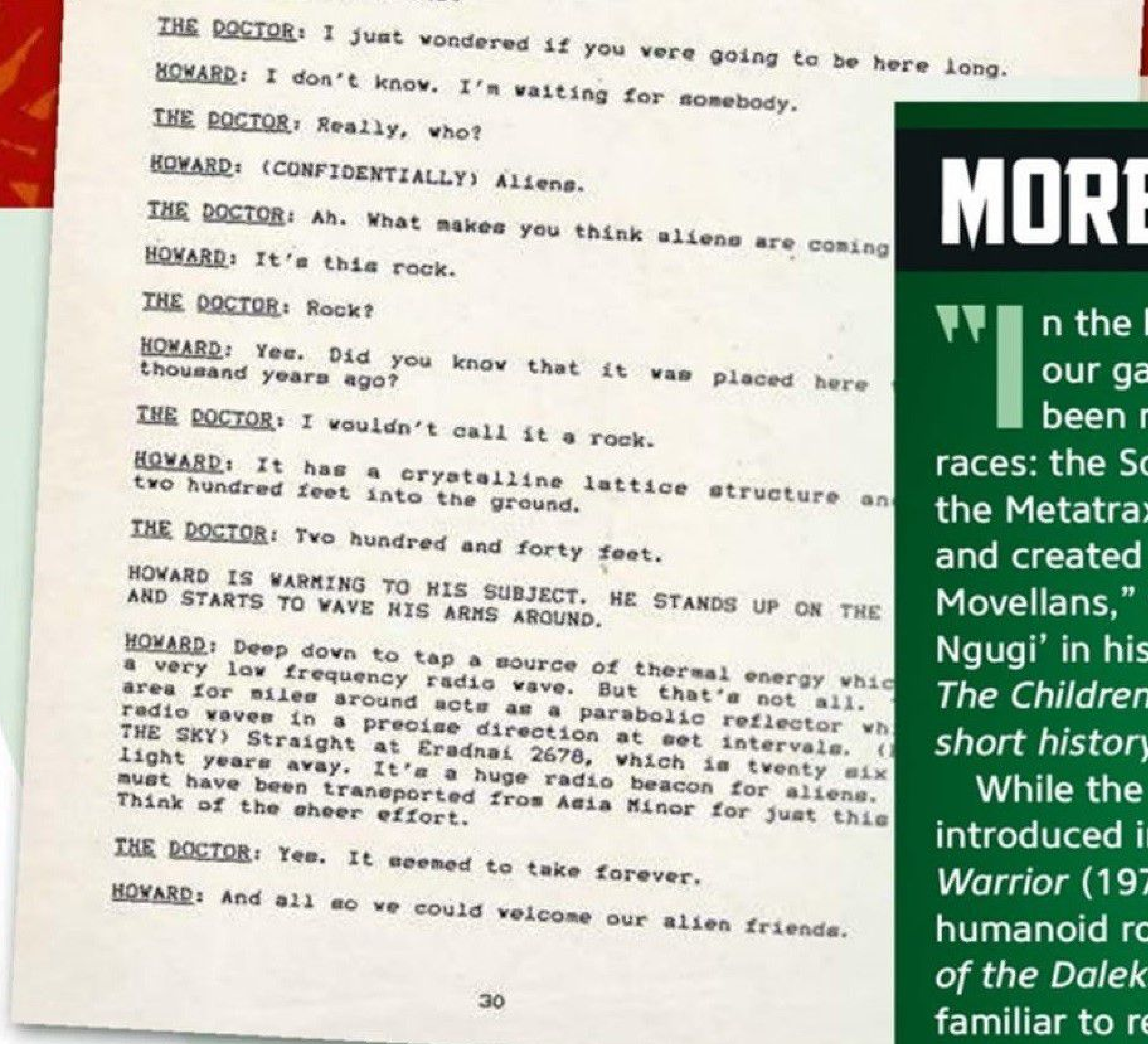
What emerged from the writing sessions was a 90-page document: '*Doctor Who: War World* – a stage play by Andrew Cartmel & Ben Aaronovitch'. In keeping with some of the 1988 television serials, the theatre audience joins the Doctor midway through a secretive quest-style mission, with the Time Lord manipulating people and resources to his desired strategy.

The writers were particularly pleased with one of the Doctor's speeches in Act Two. "I look around me and what do I see?" he asks, surveying the customers at a nightclub on the planet Quorlorg. "I'll tell you. I see the scum of the universe. I see pirates, gun runners, bootleggers... fanatical fighters, drunks, cowards, thieves, conmen... And I need you to save the universe. Do you want facts? I think not. I can feel such deep-seated emotional hostility around me that the facts are irrelevant, all you need are key words like courage, vengeance, glory and patriotism. The unshakeable faith, bereft of any substantiation in fact, that you are right and the rest of the universe is wrong. I ask you to say goodbye to logic and follow me to the end of the world."

Andrew describes this oration as an "ironic patriotic speech which the Doctor gives. He makes no bones about the fact that he's going to try to pull the wool over their eyes with a patriotic speech, and they go for it."

To add variety, one of the Doctor's new companions is the nightclub vocalist Jasmine – 'Jazz' for short – who performs a couple of numbers.

"I've always been a music nut, more specifically a jazz nut," declares Andrew, who is currently enjoying success with his *Vinyl Detective* novels published by Titan Books. Drawing upon the 1942 film classic *Casablanca*, Jazz is introduced "dressed in a classic 1940s slinky torch-singer's outfit", performing *For All We Know* with "moody passion to a jazz accompaniment" in a Casablanca night spot in 1946. "The song had some lyrics – 'This may only be a dream' – which



THE DOCTOR: I just wondered if you were going to be here long.

HOWARD: I don't know. I'm waiting for somebody.

THE DOCTOR: Really, who?

HOWARD: (CONFIDENTIALLY) Aliens.

THE DOCTOR: Ah. What makes you think aliens are coming

HOWARD: It's this rock.

THE DOCTOR: Rock?

HOWARD: Yes. Did you know that it was placed here
thousand years ago?

THE DOCTOR: I wouldn't call it a rock.

HOWARD: It has a crystalline lattice structure an
two hundred feet into the ground.

THE DOCTOR: Two hundred and forty feet.

HOWARD IS WARMING TO HIS SUBJECT. HE STANDS UP ON THE
AND STARTS TO WAVE HIS ARMS AROUND.

HOWARD: Deep down to tap a source of thermal energy whic
a very low frequency radio wave. But that's not all.
area for miles around acts as a parabolic reflector wh
radio waves in a precise direction at set intervals. (
THE SKY) Straight at Eradnai 2678, which is twenty six
light years away. It's a huge radio beacon for aliens.
must have been transported from Asia Minor for just this
Think of the sheer effort.

THE DOCTOR: Yes. It seemed to take forever.

HOWARD: And all so we could welcome our alien friends.

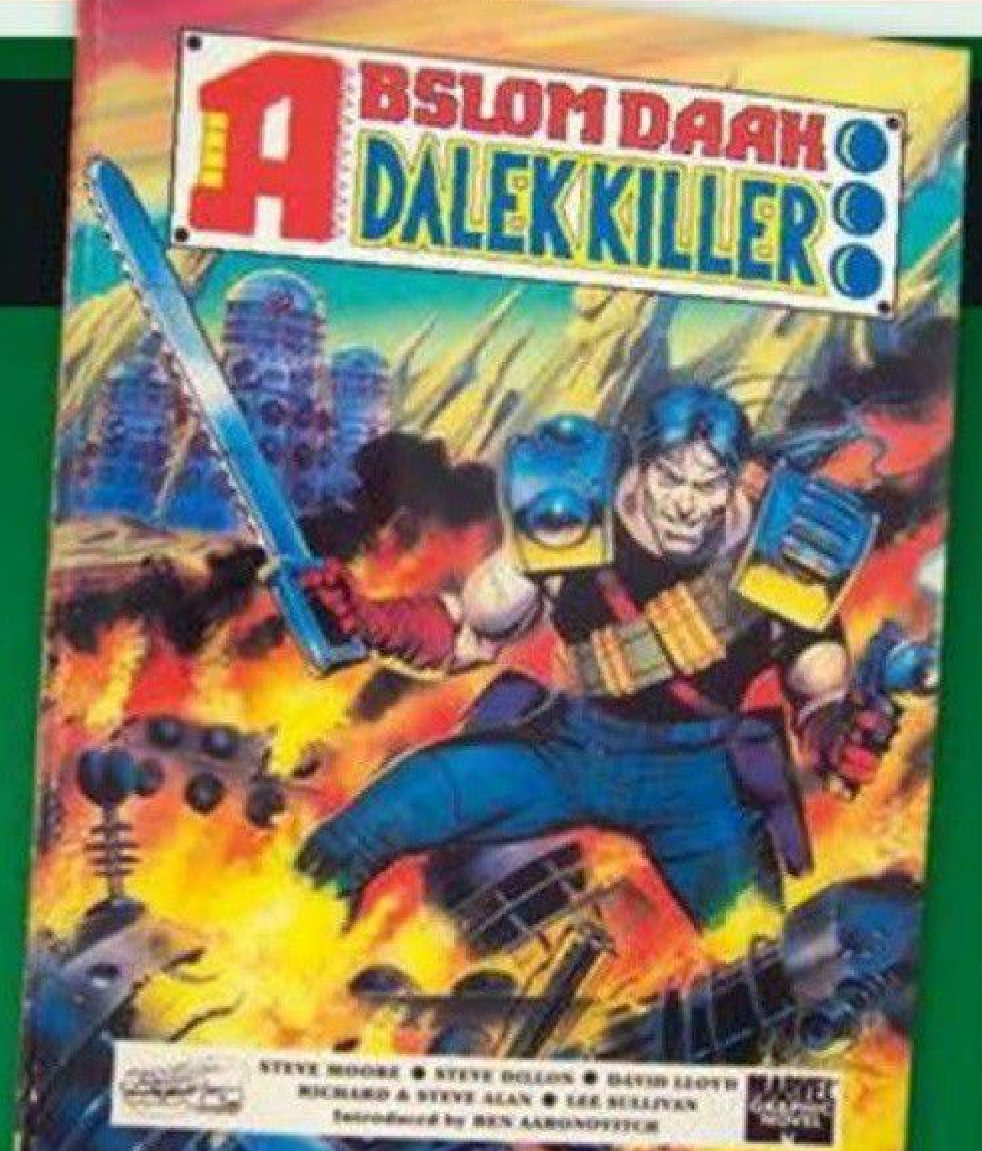
30

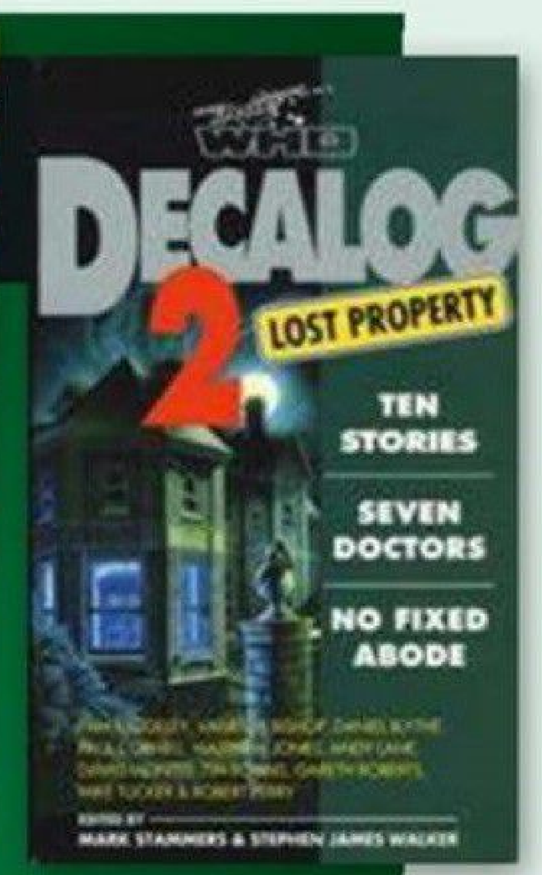
MORE METATRAXI

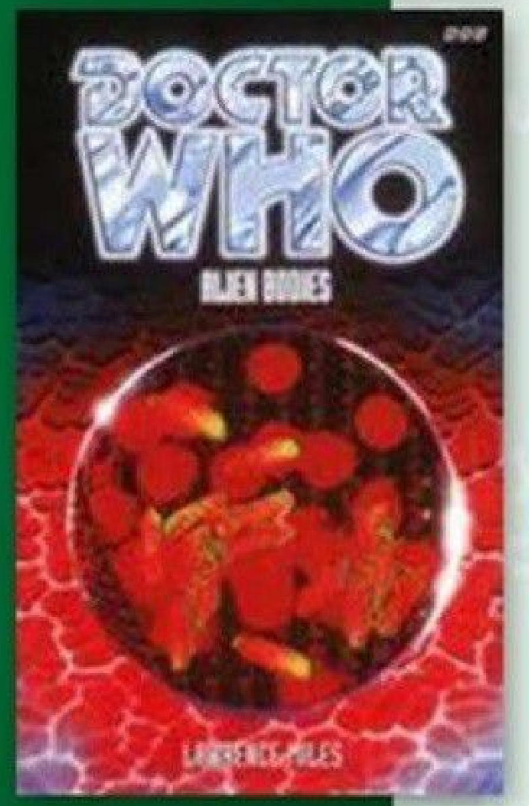
"In the bloody history of our galaxy, there have been many warrior races: the Sontarans and the Metatraxi for example and created races like the Movellans," wrote 'Njeri Ngugi' in his introduction to *The Children of Davros – a short history of the Daleks*.

While the warmongers introduced in *The Time Warrior* (1973-74) and the humanoid robots of *Destiny of the Daleks* (1979) were familiar to readers, this first public reference to Metatraxi appeared in the foreword to the Marvel Graphic Novel *Abslom Daak – Dalek Killer*, published in April 1990. The translation from Ngugi's original Swahili text was undertaken by one Ben Aaronovitch...

Prior to the cancellation of *Doctor Who* in autumn 1989, Ben considered incorporating elements of *War World* into a potential storyline for the 1990 series. Along with the data vampire, space pirates and a stone monolith sending signals into space, the Doctor and Ace might also have faced the Metatraxi. Despite this near-miss, references to the confrontational aliens subsequently appeared elsewhere, including Robert Perry and Mike Tucker's short story *Question Mark Pyjamas* from the anthology *Decalog 2: Lost Property* (1995), and Lawrence Miles' *Down* (1997) from Virgin Books' Doctor-less *The New Adventures* sequence. In the 1997 BBC *Doctor Who* novel *Alien Bodies*, Miles revealed details of a war between the Metatraxi and the Krotons.







beautifully cued up the arrival of the TARDIS," says Andrew.

In Casablanca, the Doctor and Mallory encounter Jazz and her associate Patterson (combined pilot and smuggler), who are evading Chicago-born criminal genius McBride and the arrival of the Death Angels. The Death Angels are a key example of the script's spectacular contrivances: the first to arrive "has large wing-like structures on either side... and [a] shielded central shell concealing the occupant. A small plinth or disc is situated between the wings, above the occupant... The Death Angel harness is large and daunting. It not only allows the occupant to travel almost anywhere, it provides heavy weaponry to deal with almost anything... Bullets ricochet harmlessly off the Death Angel armour... A fiery globe, like ball lightning, sizzles out of the Death Angel and engulfs a heavy."

Escaping from Casablanca and attempting to locate the War World where the Death Angels are massing, the Doctor's party visits Scholar's World, home to the Scholar – a being with immense information at its disposal because it's a data vampire. "It introduced a classic bait-and-switch which Ben and I would use for years afterwards," explains Andrew, citing the rhythm of the Scholar scene. "It runs like this. 'Oh! It's a vampire.' 'Wait! He's a *data* vampire – he only consumes *information*. Ah! Sigh of relief.' 'But, hang on a minute! He absorbs information via the medium of blood!' So it goes back and forth."

Andrew recalls that this was Ben's favourite part of the script, adding that "'Data vampire' has entered our personal language as an example of humorous, suspenseful manipulation of the readers' expectations."

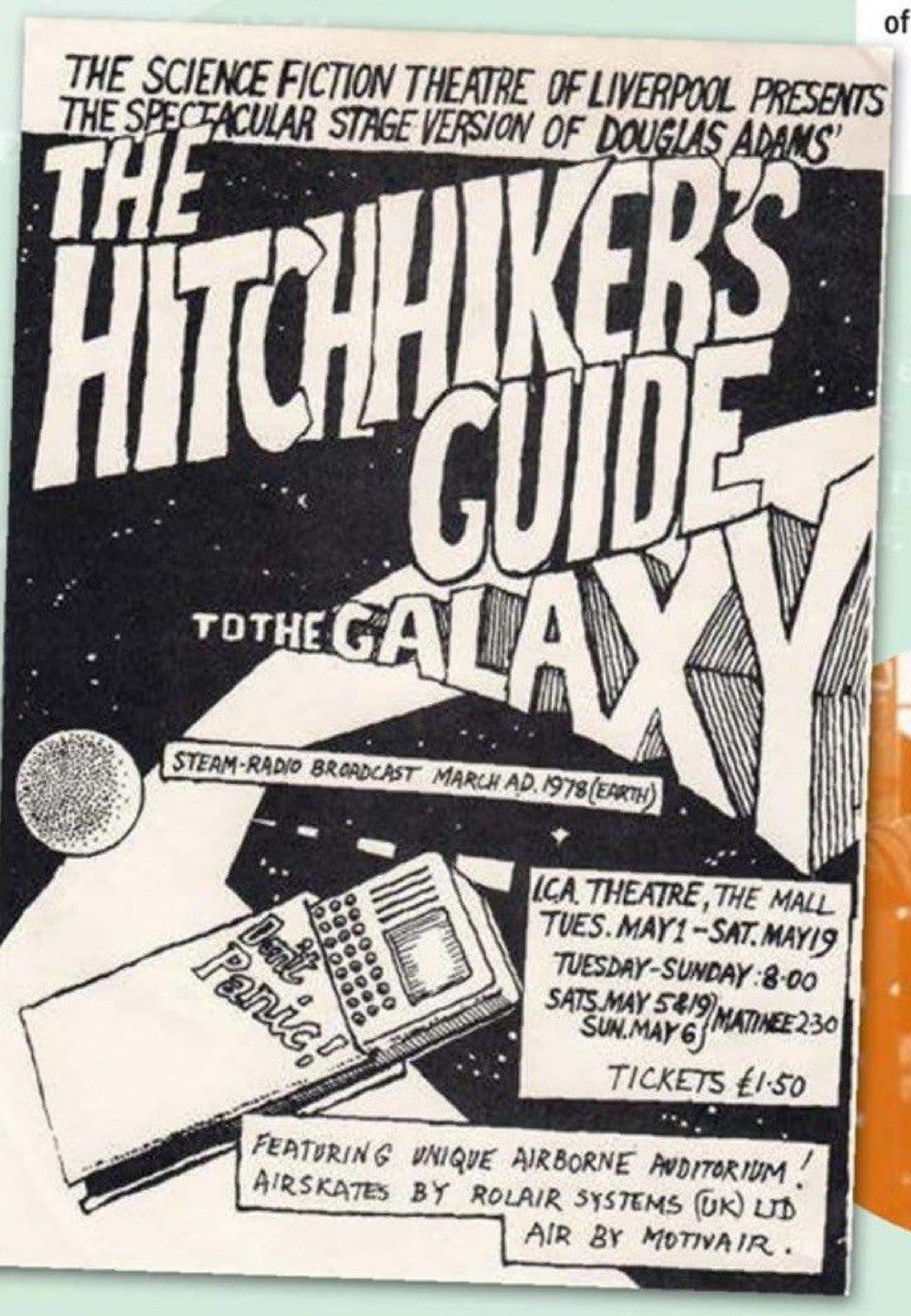
The time-travelling team's next stop is "countryside at night near a large ancient monolith – a single stone half buried in the ground. We are in England in the 1970s... near a rural pop festival." Here a fourth companion is acquired: the pacifist Howard ("paisley shirt, flared trousers and sandals"), who believes the monolith to be a rock transported from Asia Minor and buried to tap thermal energy, emitting low-frequency radio waves at the planet Eradni 2678.

While Howard hopes to meet aliens more peaceful than humanity, what arrives from Eradni 2678 is a trio of Metatraxi siblings: "Squat humanoid aliens wearing battle armour. They have a slightly crouched, loping style of movement. They look like a fusion of the Hunchback of Notre Dame, a Samurai warrior and a praying mantis. They carry futuristic weapons." And – as the Doctor adds – they are "fierce, savage warmongers. They live to fight. A volatile, emotional people who have made an art of combat."

"We invented this alien race... who turned out to be really funny," Ben told **Doctor Who Magazine** in 1997. "They found the idea of taking prisoners faintly immoral, in much the same way we find making toilet jokes faintly immoral... They didn't like to fight people who are unarmed so they have this moral quandary with the Doctor, who hasn't got any weapons." As such, the Metatraxi can't attack the Doctor's unarmed party, leading Metatraxi 3 to proposition Mallory with "If I was to drop my gun, you would perhaps pick it up?"

Having appropriated a Crusher Class Planet Destroyer Battlecruiser of the Primary Metatraxi fleet by the end of Act One, in Act Two the Doctor returns to Scholar's World – now housing Jazz's new nightclub – and assembles a fighting force for an assault on the War World and the Daleks. The dynamic, fast-moving script demanded back-projection for the simulation of space skirmishes, laser lights for fantastic gun battles, and multiple adjacent sets representing different parts of the same location.

"They'd said: 'Let your imaginations run wild. Don't worry about boring constraints.' What I had in my head was the Ken Campbell Science Fiction of Liverpool-type productions," Andrew recalls. "He did things like *The Hitchhiker's Guide to the Galaxy*, the 22-hour play *The Warp* and the nine-hour *Illuminatus!*, so we were thinking in terms of hugely ambitious stuff." Indeed, in 1979-80 Campbell had staged two →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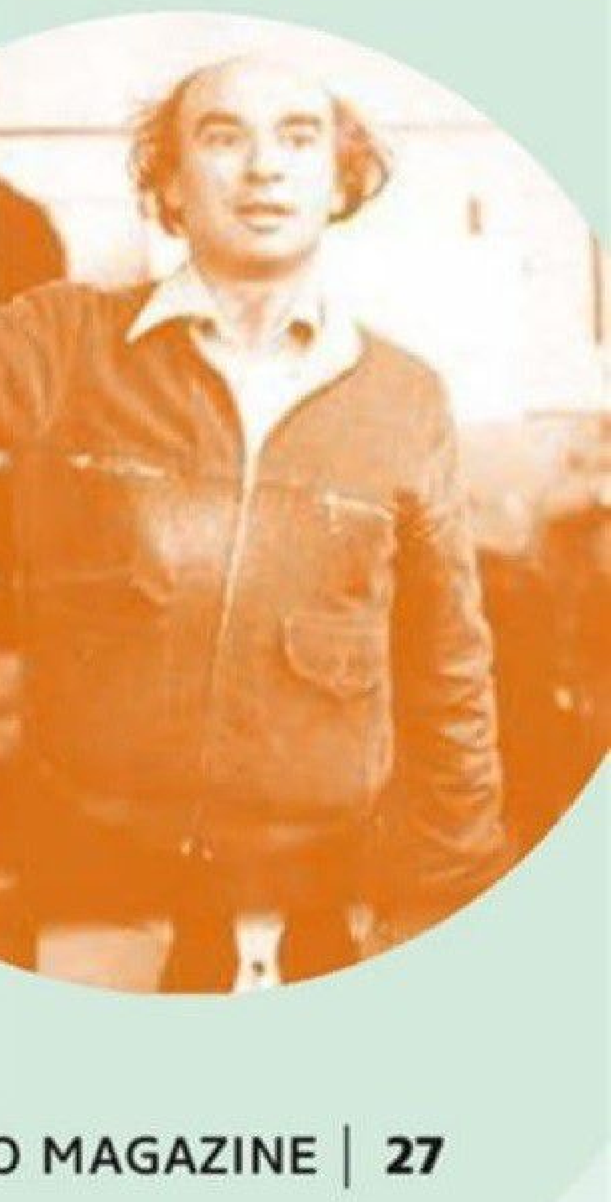


Above left: The *Abslom Daak – Dalek Killer* graphic novel was published by Marvel in 1990.

Top right: *Decalog 2: Lost Property* (1995).

Above right: *Alien Bodies* (1997).

Below left: A poster for Ken Campbell's 1979-1980 stage play of *The Hitchhiker's Guide to the Galaxy*.

Below right: Although Ken Campbell was considered for the role of the Seventh Doctor, the part ultimately went to his protégé Sylvester McCoy.

FLYING HIGH

Flying sequences were common to both *War World* and *The Ultimate Adventure*. The producers had secured the services of Flying by Foy, a stage effects company developed on Broadway for the 1950 musical *Peter Pan*, subsequently branching into TV series (*Men into Space*, 1959-60), movies (*Fantastic Voyage*, 1966) and even the CBS coverage of NASA Moon missions.

In *War World*, the Time Lord levitates twice. After clearing his throat fails to attract the attention of Jazz and Patterson in their office, "the Doctor begins to levitate, floating up off the floor silently... Jazz sees the Doctor floating in the air and falls silent... The Doctor hovers nonchalantly then floats back down to the floor."

Later, when the Doctor needs to impress a nightclub's alien clientele on the planet Quorlorg, he floats again, this time accompanied by a spotlight and orchestral fanfare. "Just some little anti-gravity I picked up on Rigellan 4," he explains to appreciative applause.

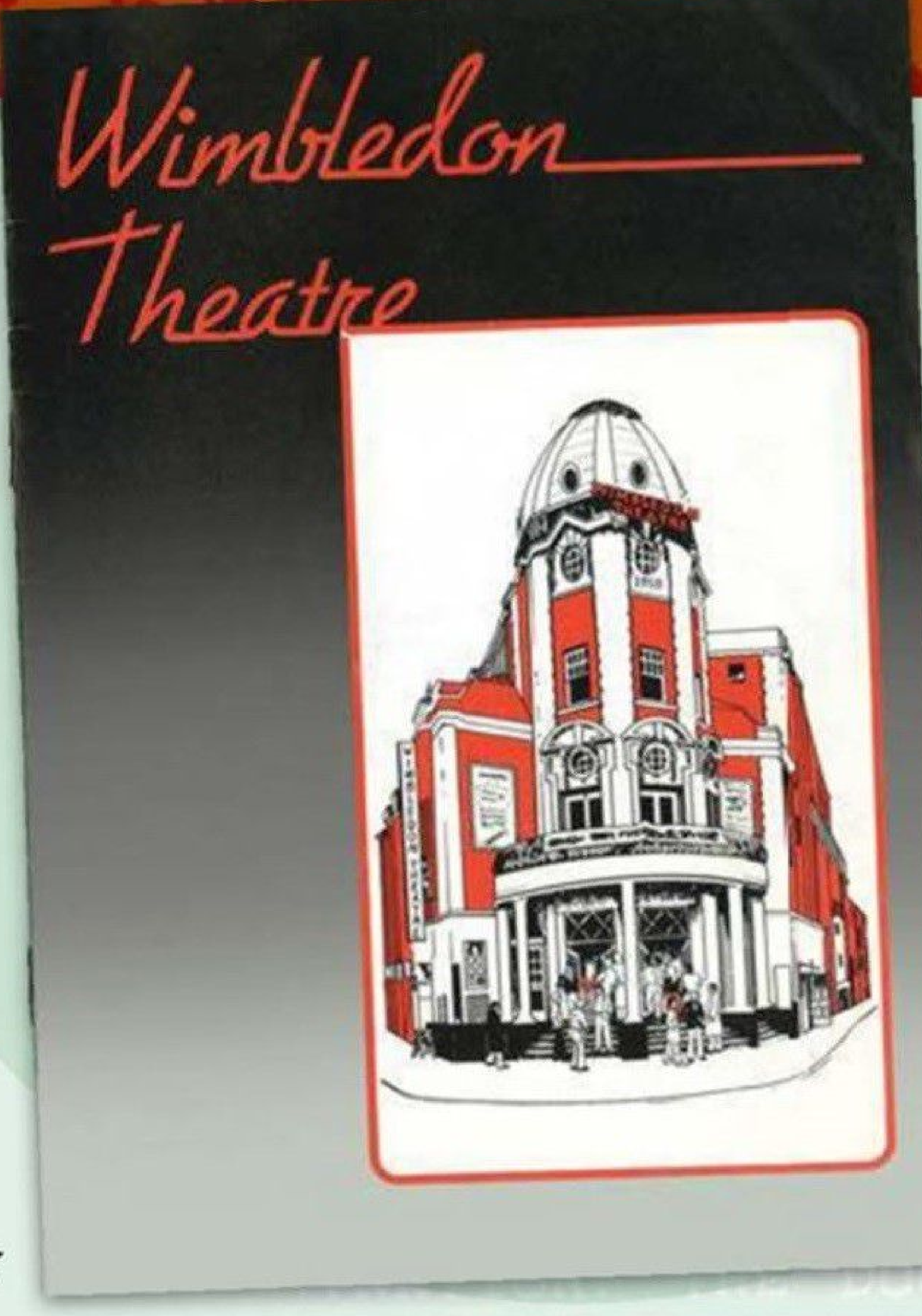
Earlier, on the Metatraxi battlecruiser bridge, the Doctor's party encounter "a giant fast-moving insect-like robot swooping down at them from above... Two more large robot insects join the first and they circle then dive in formation." Similarly, in *The Ultimate Adventure* the Doctor and his friends visit the world of Altair Three and, according to the script, are plagued by a "sinister-looking Bat-Man" and its ilk.

→ productions of Douglas Adams' *The Hitchhiker's Guide to the Galaxy*, one of which had placed the audience on a hovercraft arrangement to move them around the performance space from setting to setting.

Andrew and Ben were in an optimistic mood when they finished their draft of the *Doctor Who* stage play. "We delivered the script," says Andrew. "We were very proud of it. 'Here it is. We're as ambitious as you said we should be.' And then we heard *nothing*. Silence. Next thing we knew, there was another script. Former script editor Terrance Dicks had been commissioned to write a very solid, traditional-type one. The play we wrote was utterly informed by the likes of *The Hitchhiker's Guide to the Galaxy*, whereas that was clearly not what they wanted. On reflection, I think our script blew their tiny minds when they got a hold of it.

"I understood the logic behind them wanting something traditional and easy to stage. But if they'd said: 'We've only got one set, three actors and no props', then we would have written something like that. But we – perhaps rather naively – took their words at face value and wrote without any kind of attempt to self-censor or restrict ourselves."

When Jon Pertwee stepped onto the Wimbledon stage in March 1989, it was in *The Ultimate Adventure* rather than *War World*.



As such, when Jon Pertwee stepped onto the Wimbledon stage in March 1989, it was in *The Ultimate Adventure* rather than *War World*. "I went to see it," recalls Andrew. "I like Terrance a great deal – he's a lovely man and a towering figure in the history of *Doctor Who* – but I think our play was better. I still, to this day, feel a little bit stunned that they said, 'Let your imagination run wild' and when we did they didn't even come back to us and say, 'You've gone crazily over the limit.' It would have been nice to have had a successful stage play. We could easily have done so."

But waste not, want not. In May 2011, the Metatraxi *did* face the Seventh Doctor in *Crime of the Century*, a Big Finish audio drama by Andrew Cartmel, with subsequent appearances in *Earth Aid* and *Animal*. "Ben came up with this wonderful notion that they should talk like surfer dudes, because they have a malfunctioning translator," adds Andrew. "They spoke in this very formal, militaristic speech in *War World*, but he decided he wanted to do something completely different. It was really great."

Thirty years later, Andrew has recently returned to writing for theatre – but not on the grandiose scale of the Doctor saving the universe from the Death Angels. "I just finished writing a new stage play the other day. It's called *Partner in the Firm*. It's a comedy, and we're hoping to get it on in the West End. We're having rehearsed readings, and I hope it may be the kind of play that might attract a star. So we shall see." **DWM**

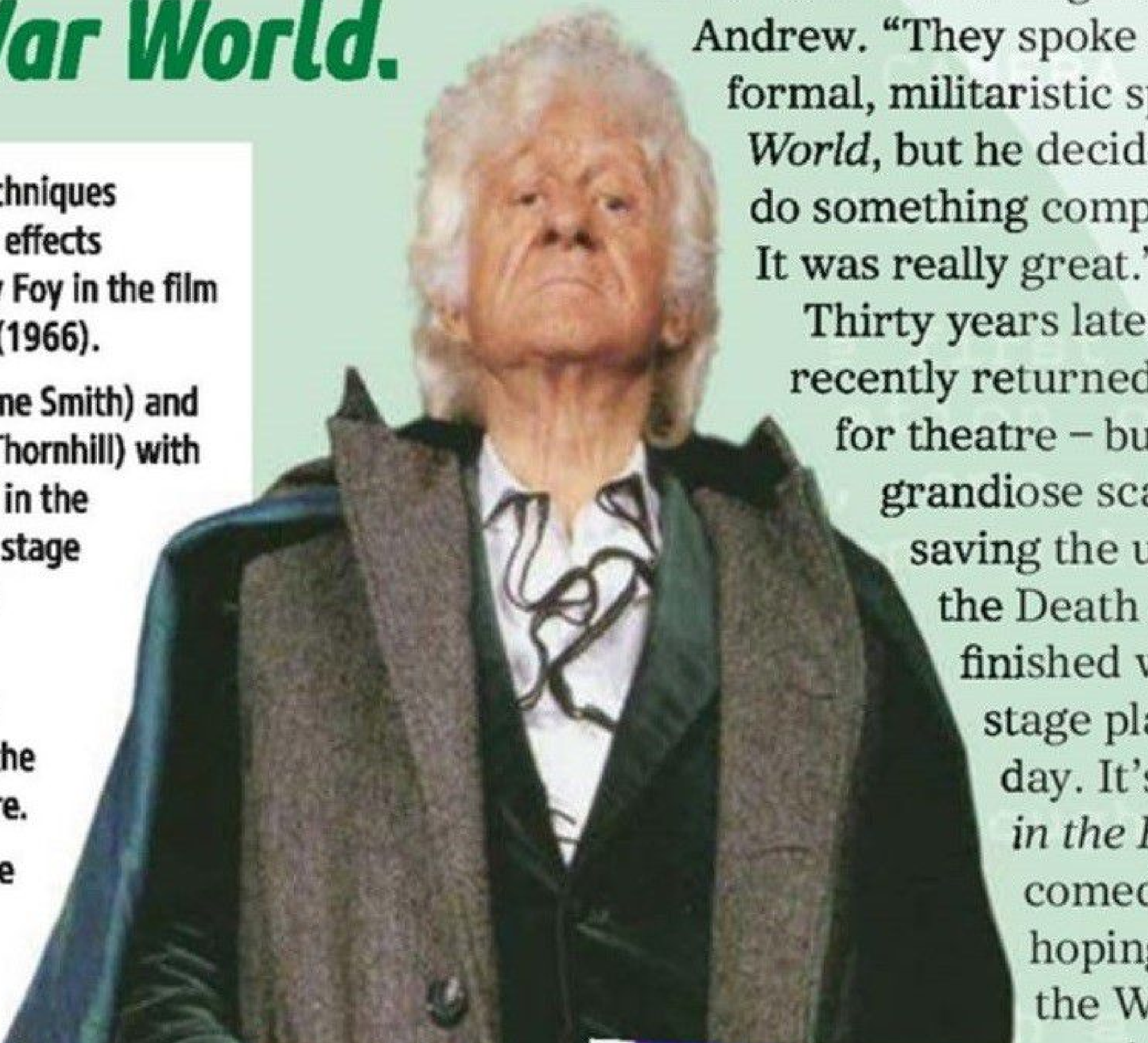
Top left: Aerial techniques deployed by stage effects company Flying by Foy in the film *Fantastic Voyage* (1966).

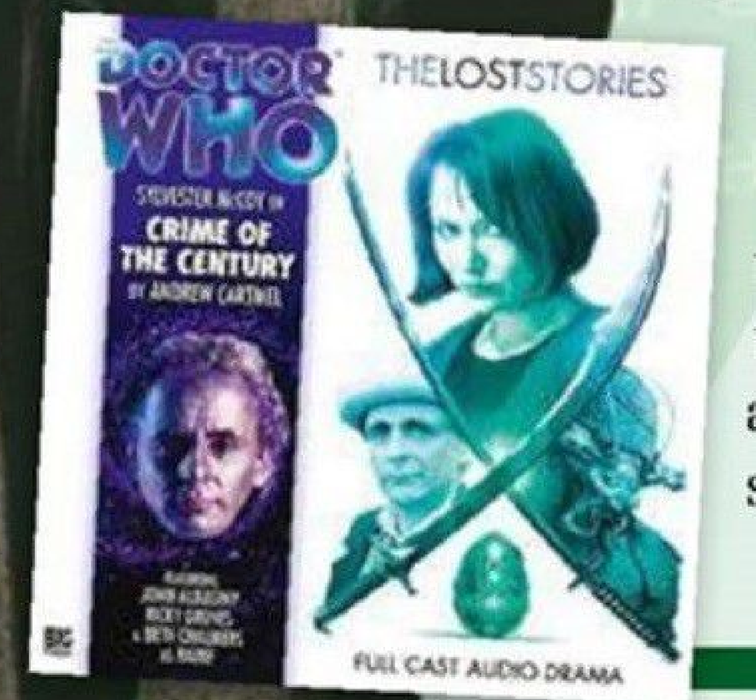
Left: Jason (Graeme Smith) and Crystal (Rebecca Thornhill) with a flying 'Bat-Man' in the 1989 *Doctor Who* stage play *The Ultimate Adventure*.

Top right: A 1989 programme from the Wimbledon Theatre.

Right: Jon Pertwee as the Doctor in *The Ultimate Adventure*.

Far right: The Big Finish *Doctor Who* audio drama *Crime of the Century* features the Metatraxi.





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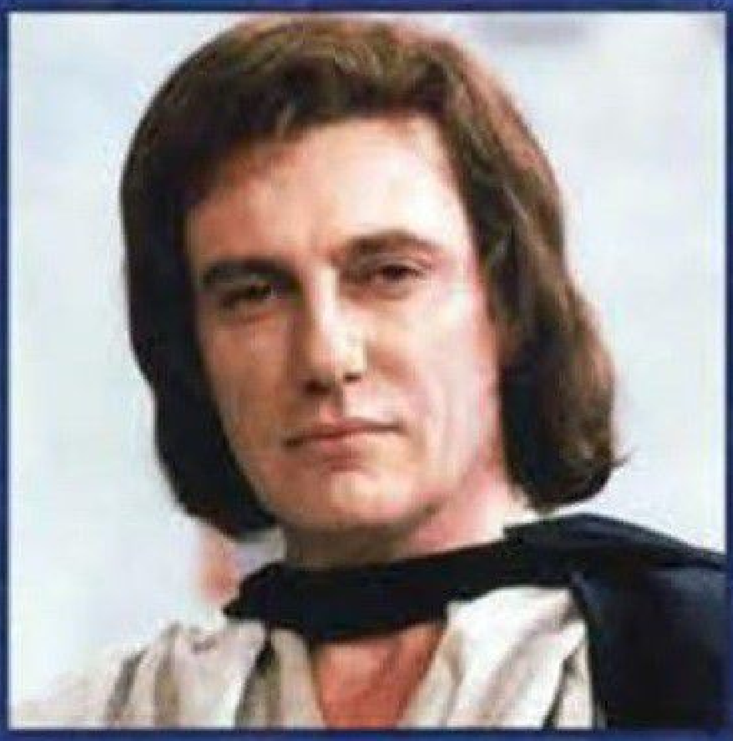
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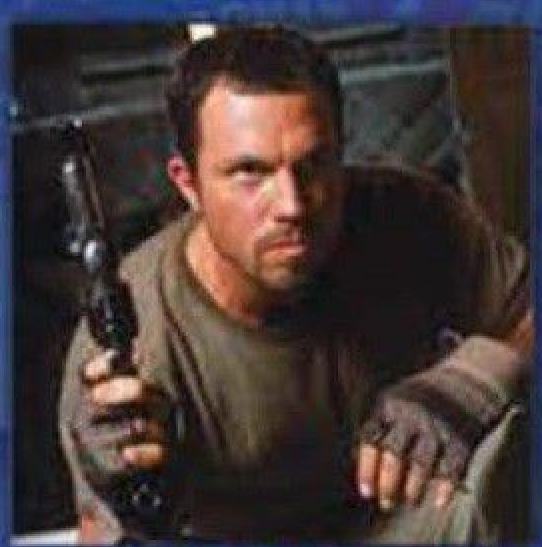
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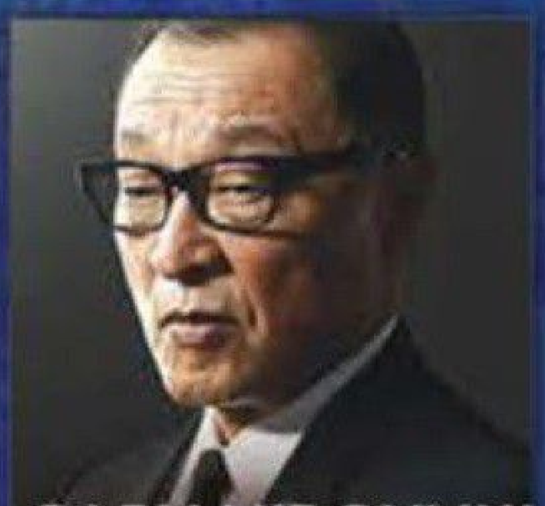
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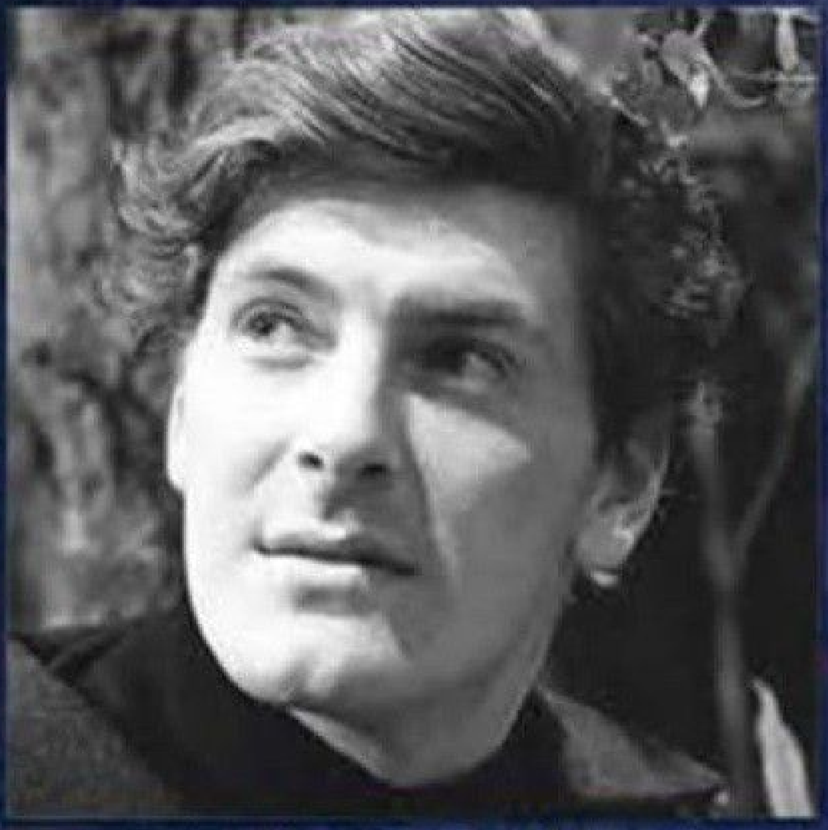
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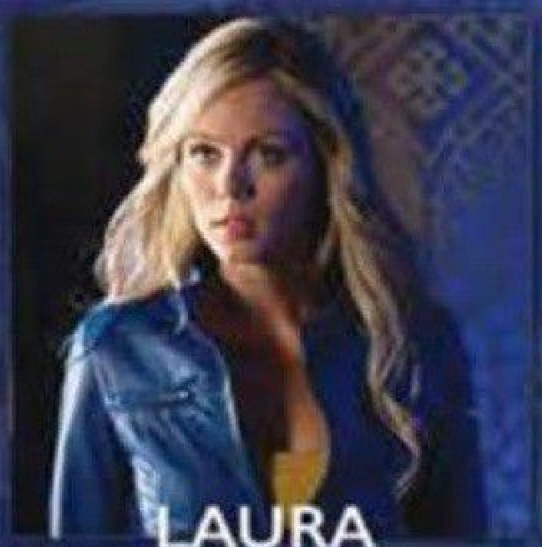
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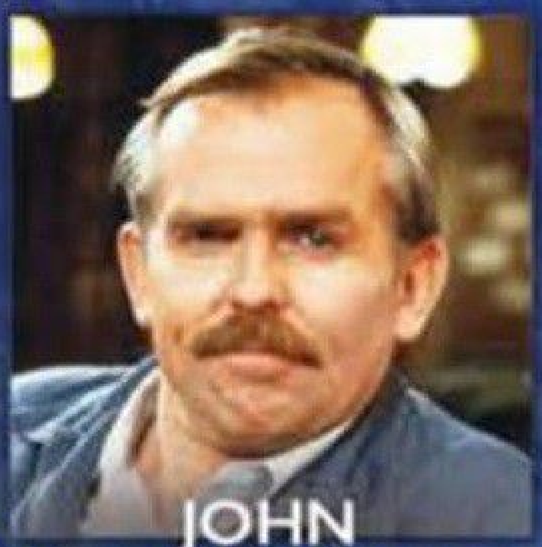
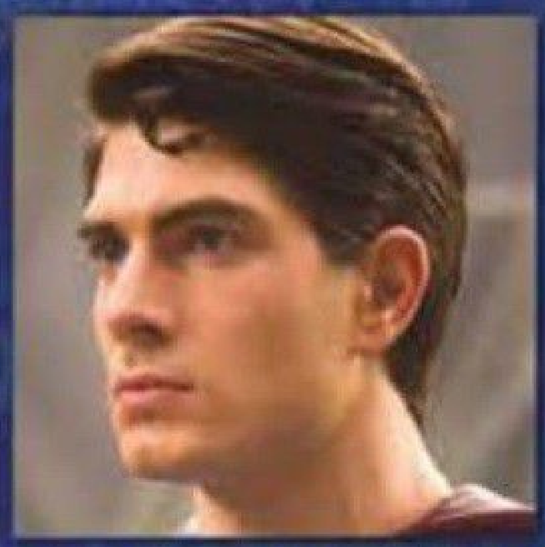

JOHN RATZENBERGER

MARK JACKSON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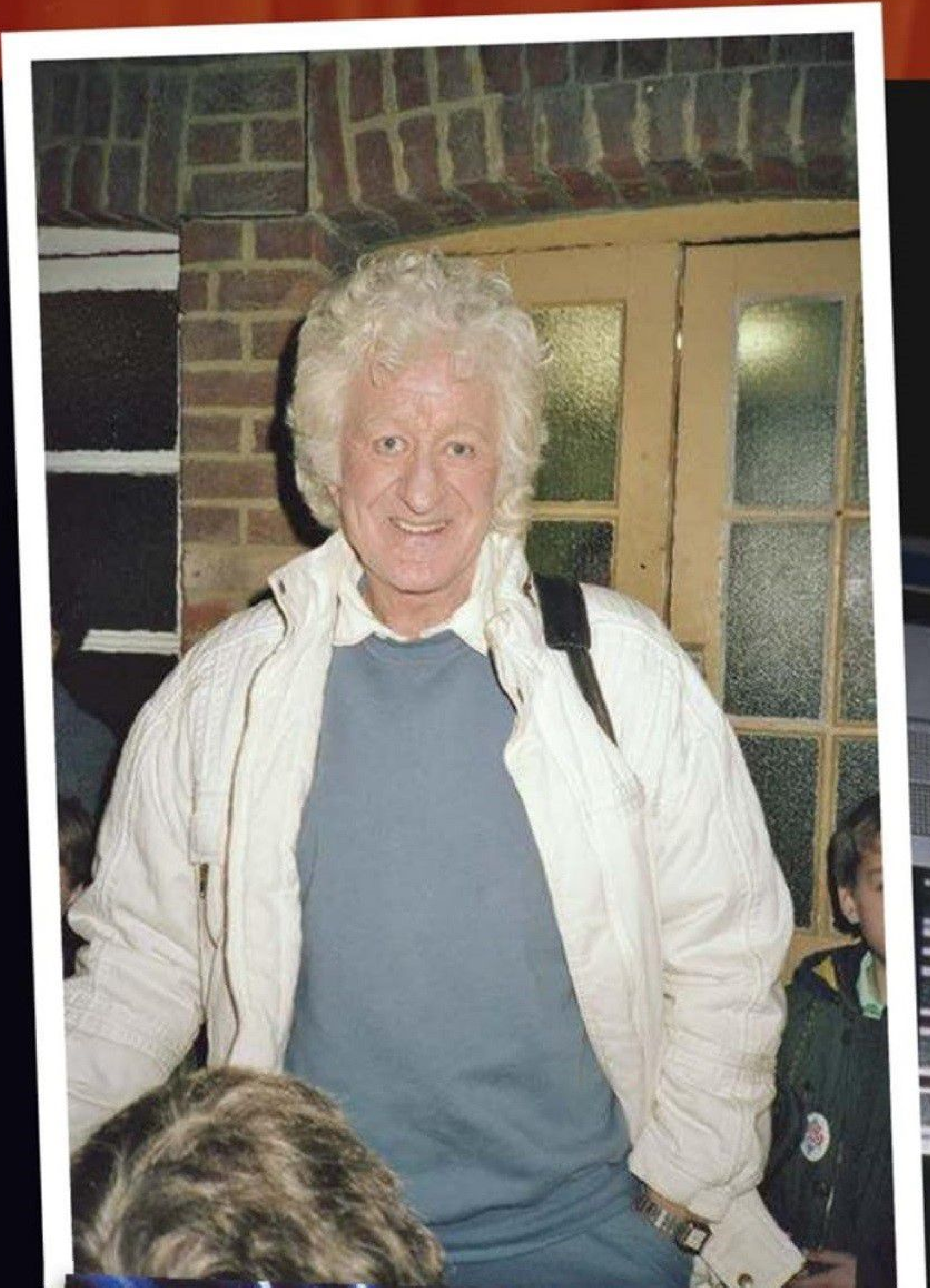
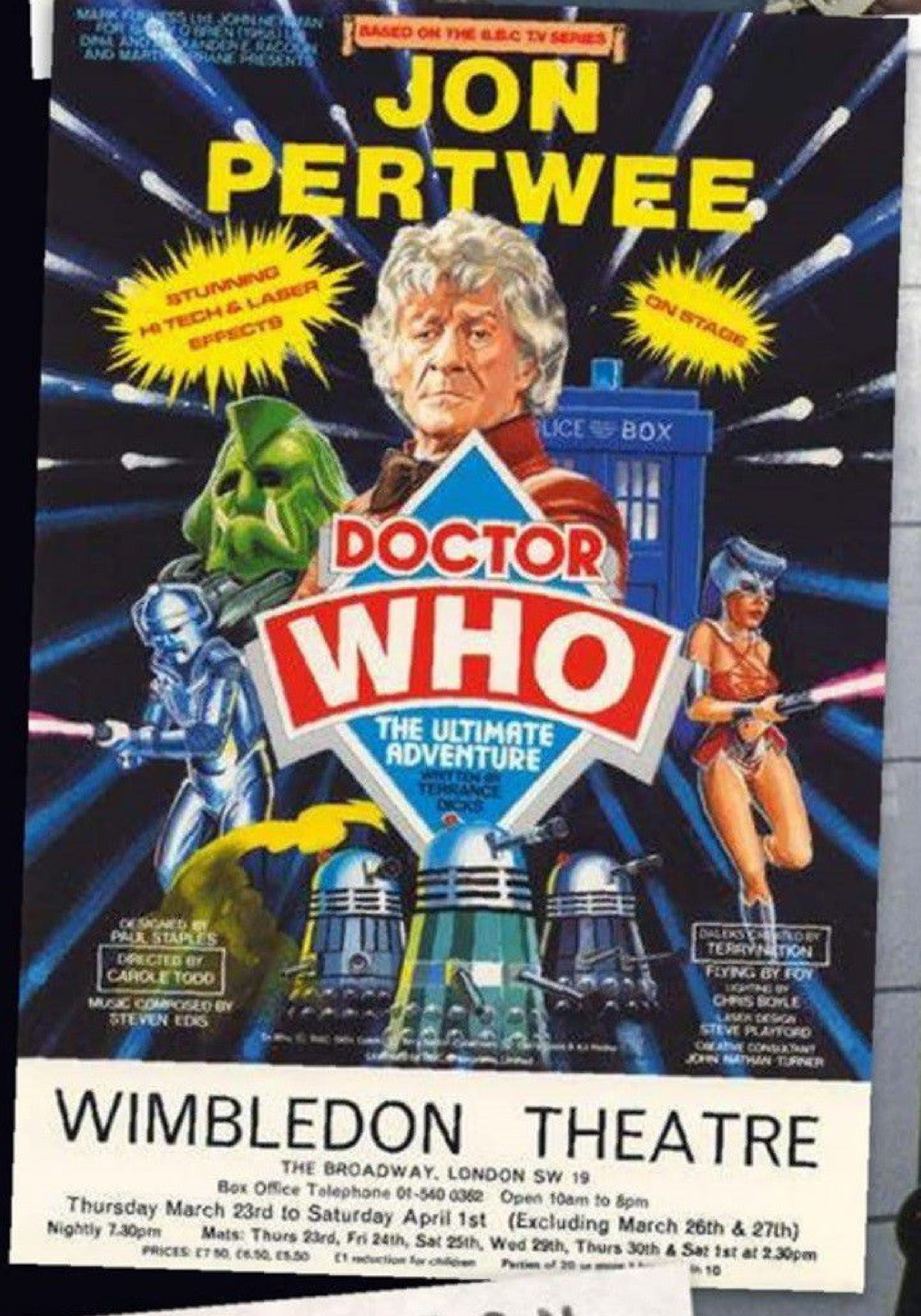


DOCTOR THEATRE

As the 1980s drew to a close, television *Doctor Who* neared the end of its original run. In theatres around the UK, however, an exuberant stage show offered the series a new lease of life...

Feature by **MARK WRIGHT**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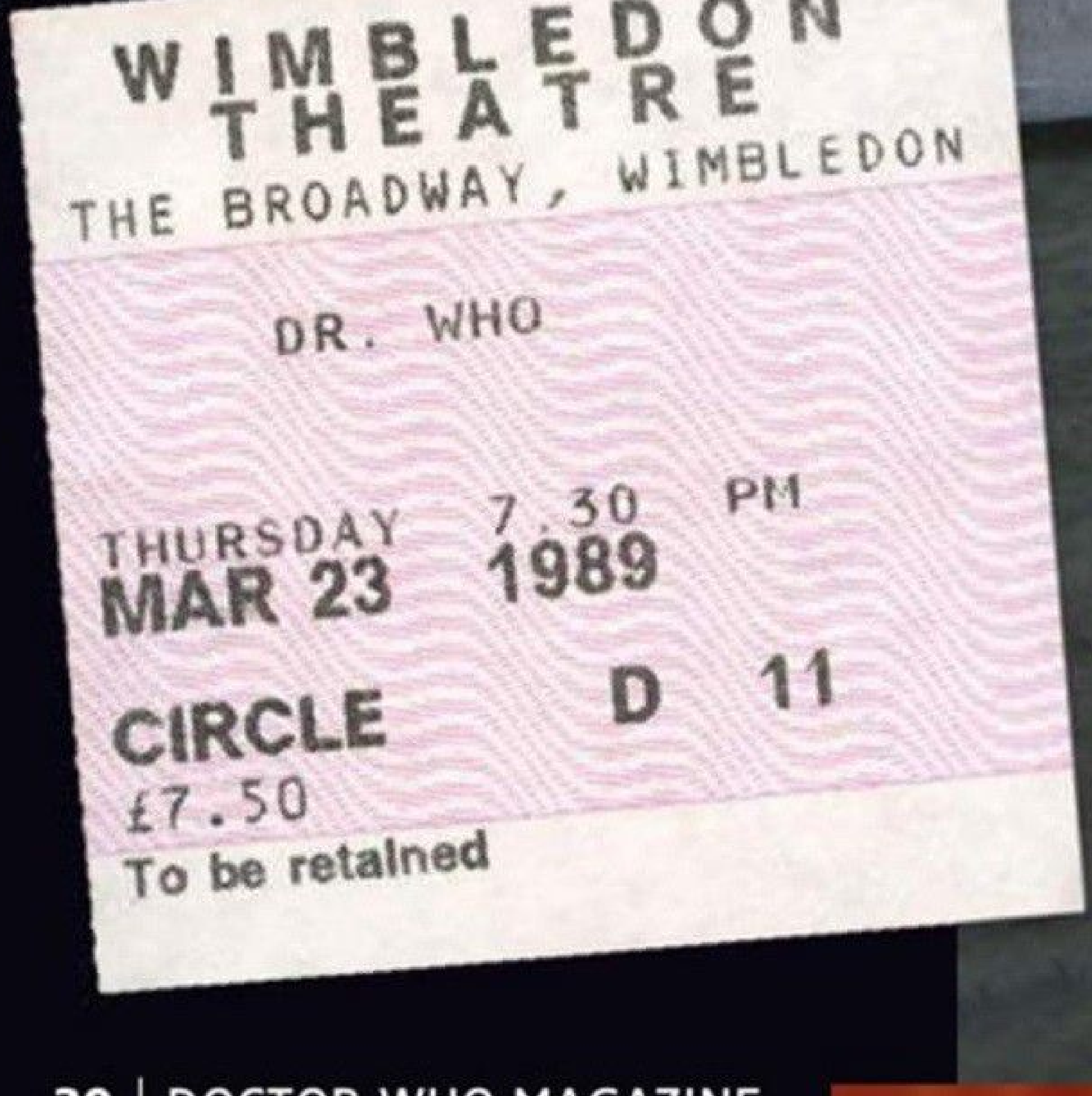

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"NO SECOND THOUGHTS; I WAS VERY HAPPY TO DO IT. I FELT A BIT LOVED BECAUSE THEY'D ASKED FOR ME." COLIN BAKER

On Monday 3 April 1989, location recording got underway on *The Curse of Fenric*, marking the start of what would become the last series of *Doctor Who*'s original run. However, these final adventures for the Seventh Doctor and Ace weren't the only *Doctor Who* stories to be produced that year. A week or so earlier, on the evening of Thursday 23 March, the TARDIS materialised on stage at the Wimbledon Theatre in south-west London – and Jon Pertwee stepped out as the Third Doctor for the opening night of *Doctor Who: The Ultimate Adventure*.

Thirty years after curtain-up on that opening night – which kicked off a six-month tour – *The Ultimate Adventure* remains a fondly remembered night at the theatre for those who saw it. It was a chance to see Pertwee don his trademark velvet jacket for one last mission, and an opportunity for another television Doctor to return to the role in happier circumstances.

"John-Nathan Turner [then-producer of *Doctor Who*] told me about this *Doctor Who* stage show," recalls Colin Baker, who played the Sixth Doctor on television from 1984-86. "The producer was Mark Furness, for whom I'd worked, and it was written for Jon Pertwee by Terrance Dicks. Jon didn't want to do six months, so they decided he'd do three months. They asked me to do the second three months, which I was quite happy about. It wasn't that I took over at short notice; it was always part of the plan." Did Colin have any reservations about returning as the Doctor? "No second thoughts; I was very happy to do it. I felt a bit loved because they'd asked for me."

Earlier, in 1988, writer and former *Doctor Who* script editor Terrance Dicks was approached by Furness to discuss the possibility of a new *Doctor Who* stage play. Terrance had form in this area, having written the Doctor's previous stage adventure, 1974's *Doctor Who and the Daleks in Seven Keys to Doomsday*. "We talked about some preliminary ideas and got on well," he told **Doctor Who Magazine** in 2014. "He was a nice chap who had a good track record of doing moderate-budget productions. And then there was a long, long silence."

This silence was down to a different script being developed by then-current *Doctor Who* script editor Andrew Cartmel and →

Opposite page from top: Jon Pertwee at the stage door of the Wimbledon Theatre on 25 March 1989. Photo © Marcus Hearn; The flyer for Pertwee's run at Wimbledon; A ticket from the opening night.

Left: Colin Baker took over as the Doctor three months later with regular cast members Zog (Stephanie Colburn), Jason (Graeme Smith) and Crystal (Rebecca Thornhill).

Above: Writer Terrance Dicks.

Right: Jason, the Doctor (Jon Pertwee) and Crystal.

Below inset: The Daleks' projection screen.

Bottom left: The Daleks detect the TARDIS.

Bottom right: Zog was an unusual new companion for the Doctor.

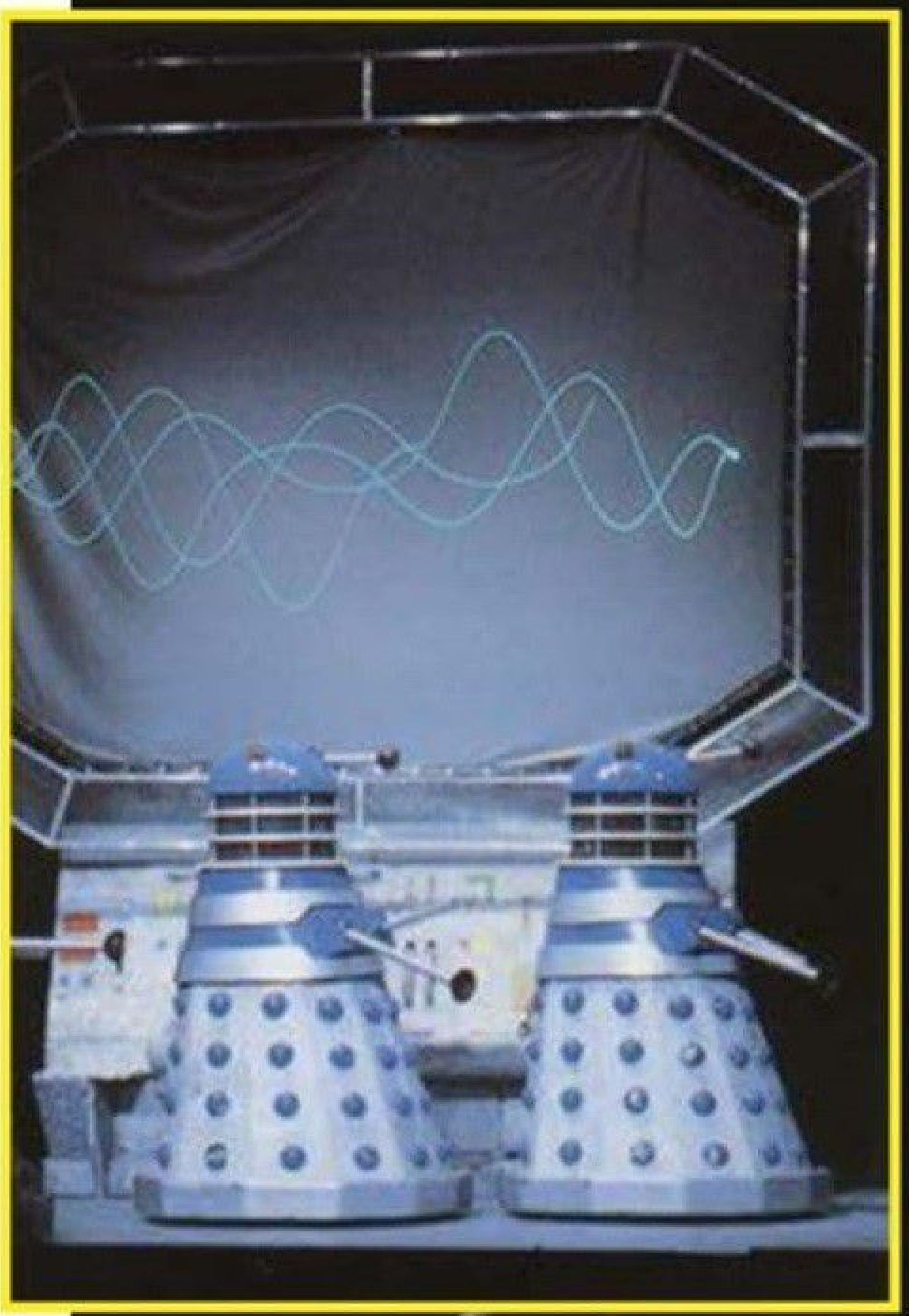
→ writer Ben Aaronovitch. When this didn't pan out (see page 24), Dicks was approached to write the script a second time. "I said 'Yep, OK,' and that was what happened. I got on perfectly well with the producer of the show and it was great fun."

Terrance's larger-than-life script for *The Ultimate Adventure* has the Doctor and his companion – an 18th-century French aristocrat called Jason – responding to a call for help from British Prime Minister 'Mrs T'. They must prevent an American envoy being kidnapped, a scheme hatched by Daleks, Cybermen and mercenary leader Karl to derail a UN peace conference. Along the way the Doctor and Jason meet nightclub singer Crystal, travel to Madame Delilah's Bar Galactica, free the alien Zog from captivity and confront the Dalek Emperor. Oh, and sing the odd song. Naturally.

"I think Terrance was unsure about the songs and the music," says actor David Banks. "I think he did a marvellous job. He was given certain parameters. There had to be a French aristocrat who had to be beheaded because they had this new trick of beheading people on stage. There had to be flying things. There had to be Cybermen, there had to be Daleks. Bar Galactica was influenced by *Star Wars*, and on top of all that there was a touch of environmental and green awareness. Terrance did it and it was just a riot."

David, who is best known to *Doctor Who* fans as the Cyber Leader in TV stories such as *Earthshock* (1982), won the role of Karl. "I heard that this play was being cast and I auditioned for the director, Carole Todd. Carole knew nothing about *Doctor Who* and I explained that I had some history with the show. I wasn't interested in

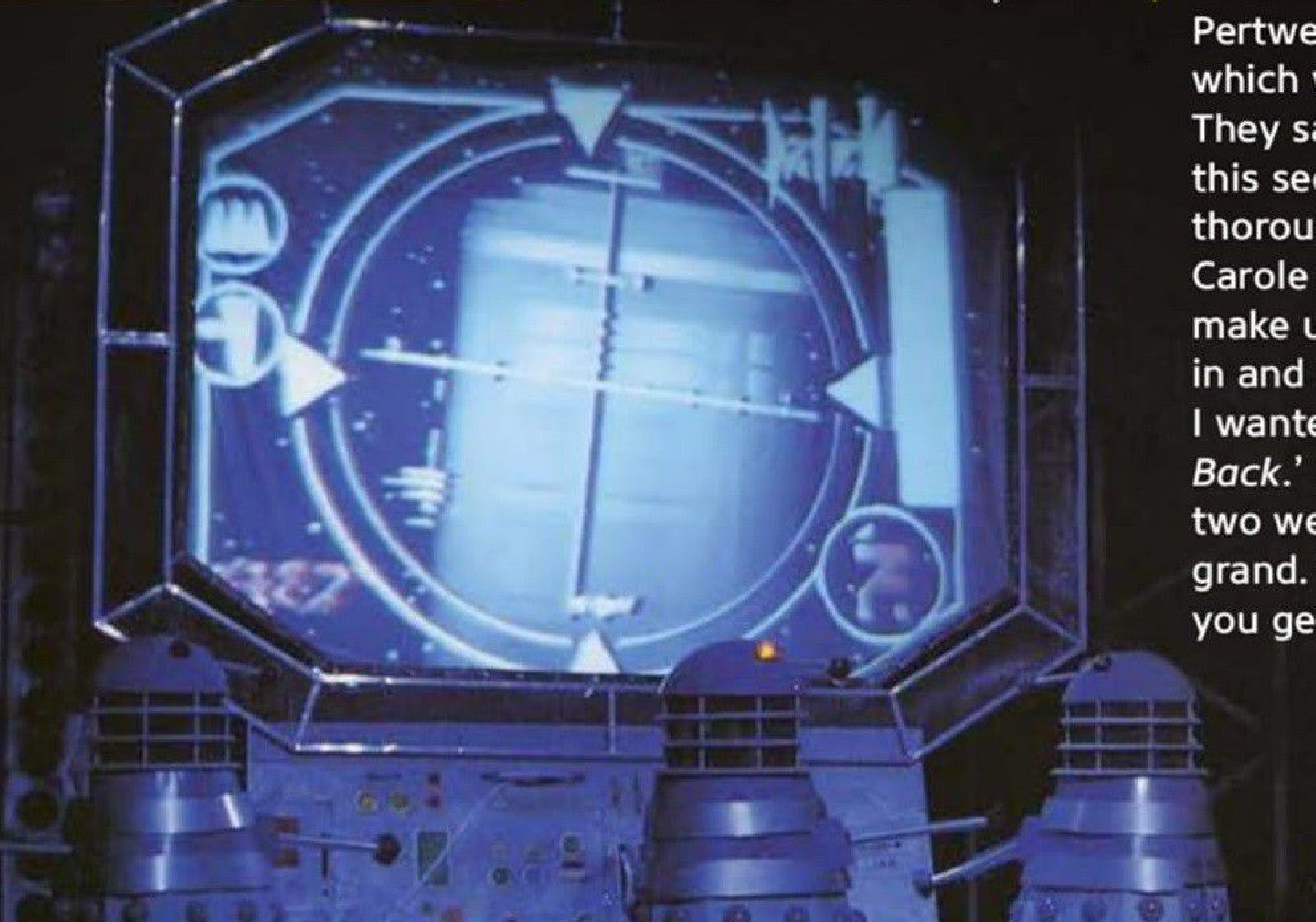
ULTIMATE ASTEROIDS



Part of *The Ultimate Adventure*'s technical requirements called for large displays to depict the TARDIS flying through space and navigating an asteroid field. "It was a bit chaotic, and so near to the opening," recalls animator Kevin Davies, who produced the footage. "I had two weeks and four grand. That was my budget."

Two TARDIS props were supplied by Mike Tucker, who was then working on *Doctor Who* for the BBC's Visual Effects Department. "Kevin needed a TARDIS miniature. He knew I'd built a couple for *The Trial of a Time Lord* and wanted to know if he could borrow them. I said that would be a little bit cheeky of me to let him have the BBC models, but I could make him some."

Kevin spent a fortnight producing the sequences. "We carved very large asteroids out of these massive blocks of polystyrene. They were the size of a fridge freezer! We put the TARDIS on an old record player to revolve it. I took the finished sequence along two or three days before opening night. I remember having to plug a player into a portable telly to show Carole Todd. Jon Pertwee was sat there too, which was very intimidating. They sat and watched this sequence and were thoroughly unimpressed! Carole said, 'I wanted you to make us feel seasick as we go in and out of these asteroids, I wanted *The Empire Strikes Back*.' I said, 'You had two weeks and four grand. This is what you get!'"



playing the Cyber Leader, I was up for Karl. It was suggested that I might also understudy Jon Pertwee as the Doctor. I said that I needed to choose my own costume and I had to play it as me, as my Doctor, as opposed to putting on a white wig and velvet jacket." This would prove to be a prescient move…

The part of nightclub singer and new companion Crystal went to a young actress called Rebecca Thornhill. "I was 19, going on 20," she recalls. "It must have been nearly my first job because I graduated from drama school when I was 18 or 19 and I went to Cannes for a summer season, did *Guys and Dolls* in Leicester, and then I got *Doctor Who*." Rebecca joined Australian actor Graham Smith as fellow stage companion Jason. "They wanted Kylie Minogue and Jason Donovan," she says, laughing. "They got us!"

With theatres around the country booked, Carole Todd joined Jon Pertwee and her cast – which also included Judith Hibbert as Madame Delilah and Stephanie Colburn as Zog – in a rehearsal room in London's Soho. The mammoth task of bringing this technically challenging stage adventure to life began in earnest.

David Banks was thoroughly impressed with his director. "Carole was very good. Very strong and strict, which she needed to be. It was a large cast and the logistics were very difficult. The people playing the Cybermen were also playing the Daleks. I really appreciated Carole's approach."

How did Rebecca find working with the show's leading man? "Jon Pertwee was lovely. Everybody doted on him, because he was Jon Pertwee and he was just a beautiful, beautiful man. It was great fun, you can't believe it. I was playing opposite Worzel Gummidge. That's who he was to me."

The Ultimate Adventure was a hugely ambitious undertaking, packed with theatrical trickery from the opening scene. Rehearsals in Soho rapidly gave way to tech and dress rehearsals in Wimbledon, and then an opening night that the show wasn't quite ready for, despite the best efforts of director, cast and crew. "The first week at Wimbledon was chaotic," remembers David, with no hint of overstatement.

"I remember going to the first night," says Colin, who took a keen interest in a show he'd be taking over in a few months' time. "I was sitting with John Nathan-Turner. It was Jon's grand entrance in Mrs T's office. The TARDIS lands, the spotlight comes on, the door throws open… and all the lights went out! Jon's first line was said in total darkness. He would've been livid! He said a few lines and the lights came up. I could tell he was cross!"

"It's very difficult with a big play like that and you're mastering your words, you're mastering the order of the scenes," adds David. "One night, Jon came on. The Daleks were looking for him everywhere and he happened to walk in on that scene and realised they were talking about trying to find him. So he walked off again!"

For some fans, having characters in a *Doctor Who* adventure suddenly break into song came as a bit of a shock. Judith Hibbert's Madame Delilah belted out the rousing *Business is Business* ("Business is business, we always maim to please!"), while Rebecca sang *Strange Attractor* and *Sky High*. "Pop songs as well," she remembers with a chuckle. "Really not my bag. It was fun, though I was quite relieved when they cut the first song and it was just one line. Let's get on with the play, not me singing a pop song!"

The show's technical niggles having been ironed →

Above left: The Doctor and his friends face the Daleks.

Above right: Madame Delilah (Judith Hibbert) entertains various creatures – including a Draconian and a Vervoid – at her Bar Galactica.

Below: David Banks in his outrageous Karl costume.

"I GOT A TAP ON THE SHOULDER AND THE STAGE MANAGER SAID, 'YOU'VE STILL GOT YOUR KARL MAKE-UP ON!'"

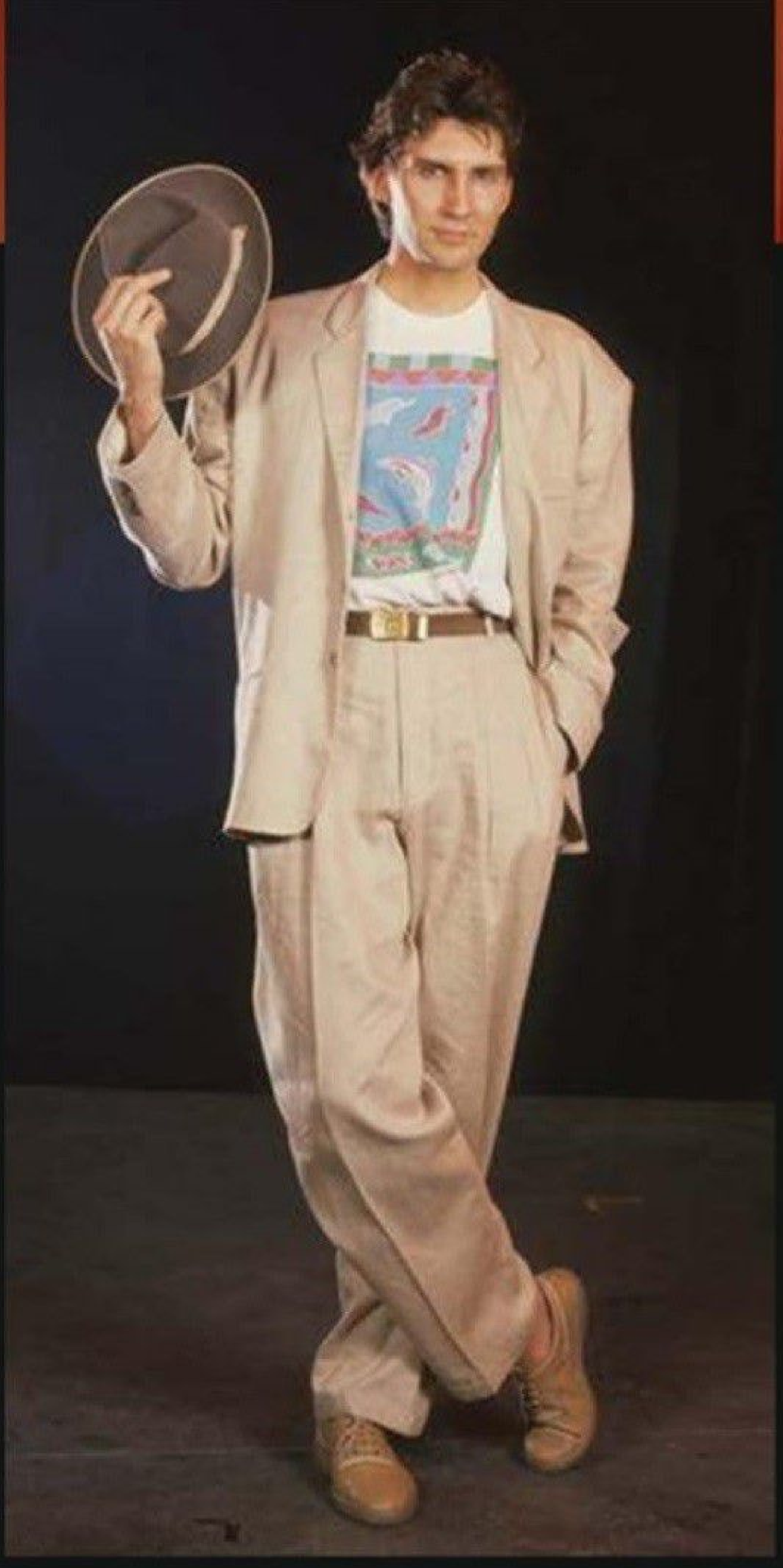
DAVID BANKS

Right: David Banks appeared as the Doctor for one night only when Jon Pertwee was ill.

Below: Madame Delilah has the Doctor well under control!

→ out during the Wimbledon run, *The Ultimate Adventure* set off on the first leg of its UK tour, with Jon Pertwee still leading the cast.

For David Banks, one night of the tour will forever be etched on his memory: Saturday 29 April at the Alexandra Theatre in Birmingham, when the production gained a new Doctor for one night only. "Everything seemed to be fine," he says. "It started off; we were all standing in the wings. I had on Karl's black vest, leather jockstrap, panda eyes and greased hair. Jon stepped out of the TARDIS and didn't say anything. After a long pause, Judith Hibbert gave him a cue, and he still didn't say anything. Eventually Jon turned to the audience and said, 'Ladies and gentlemen, I do apologise. I'm not feeling well and I'm afraid I won't be able to continue with the show.' Then he walked off and the curtain came down.



IT WAS A HUGELY AMBITIOUS UNDERTAKING, PACKED WITH THEATRICAL TRICKERY FROM THE OPENING SCENE.

"The stage manager said to me, 'David, you're on.' I realised I had to go and change my costume. The excitement, all of that work, all of that preparation and my costume – all that had not gone to waste. I got into my costume, the Greenpeace T-shirt, my floppy little suit. I was hiding in the TARDIS waiting to come out. I got a tap on the shoulder and the stage manager said, 'You've still got your Karl make-up on!' I had these big black panda eyes. Could you imagine coming on as the Doctor with that? Somebody handed me a cloth and there we were – we were on and away."

"I will never forget that night when David went on for Jon," adds Rebecca. "Amazing. The fans went crazy because they absolutely adore him. He's so tall and so striking."

David was delighted to discover his brief turn as the Doctor had been seen by a friend and colleague. "When we came down and it seemed to have gone very well, I went to my dressing room and there was a note saying that [Davros actor] Terry Molloy was in the audience with his daughter and could he come up and see me. For me, somebody I knew with professional experience had seen it." David is pleased that, all these years later, his one night as the Doctor is remembered. "With theatre, you do it and it's gone. But now I know there's always a remnant of those events. It's nice, and from time to time you see lists compiled. I'm very honoured to be on that list."

By the following Monday and the show's arrival in Bristol, Jon Pertwee was fully recovered and able to continue with his remaining dates – but the Sixth Doctor was preparing to take his predecessor's place.

"It's awful when you take over in something because the rest of the cast would rather not be doing it three times a day," says Colin, "which they end up doing because they have to rehearse new cast members. Terrance, who wrote it for Jon, rang me up. He said, 'I'll send you the script; tell me what things you want rewritten.' I read it and thought the mere fact that I'm playing it will make it different.

I said there were two things I wanted to change. One, the Venusian aikido, which was specifically Jon. I said my Doctor wouldn't do that; what I'd like to do is structure a fight where I don't know I'm fighting somebody. So I was gesticulating towards somebody who was attacking from behind. Every gesticulation disposed of an attack. The other was, 'Reverse the polarity of the neutron flow.' We changed it to 'linearity of the proton flow'."

Colin remembers his time in *The Ultimate Adventure* with great affection. "I enjoyed every minute of it. Over the years I'd been given loads of cat badges and I had a box of them. I wore a different badge every single

performance, so that all the people who gave me cat badges can say that I've worn them as the Doctor. I got on very well with Stephanie Colburn, and Rebecca Thornhill was a lovely girl."

"Colin said you could never make him laugh on stage. He was a nightmare!" says Rebecca, smiling. "I put this Winnie the Pooh bear underneath my jacket. When he was doing the Doctor's Winston Churchill speech, where he called him Winnie, every time he said 'Winnie' I flashed him the Winnie the Pooh. I had to make him laugh, and he just *wouldn't*!"

"Colin is the ideal company member and company leader," adds David. "He's fiercely just. As soon as he came in as the Doctor, he said he was going to be the Equity Deputy. Under Equity rules, there has to be somebody who is the Equity Dep to make sure the rules are being followed and the producers are doing what they should. I found that very impressive."

Colin, who enjoyed being reunited with the on-screen Cyber Leader after they'd worked together on the TV story *Attack of the Cybermen* (1985), explains how the character of Karl created a longstanding Baker family tradition. "My wife came to see it. She was laughing at Karl, who had the line, 'My men are ready!' It's become a family saying. If we're all going out, we still say it. 'My men are ready!'"

Despite positive notices and talk of a further tour and a London run, the curtain came down for the final time on 19 August at the Congress Theatre in Eastbourne. After nearly six months, the happy company went their separate ways.

"I see those pictures of us all together and it's 30 years ago" says a disbelieving David Banks. "It wasn't just playing Karl and playing the Doctor, it was that company spirit. They were all really lovely people."

For Rebecca Thornhill, who is currently playing Mrs Wormwood in a tour of *Matilda: The Musical*, *The Ultimate Adventure* gave her a chance to learn from two leading men early in her career. "I learned a lot watching Jon work. We all did, actually; we were all a bit in awe. I'm quite old-school, so Jon Pertwee was my old-school, and Colin was just like the version of me now, where you can go on stage and have fun and release it up a little bit. It was the combo of both those things. I loved it!"

"It was a great, fun show, full of stage craft," sums up Colin Baker, who admits that his time back in the TARDIS has more of an emotional resonance when looking back 30 years later. "It let my Doctor live a bit longer, because I was still a bit sad about the way it all ended up. When I stopped doing *Doctor Who* on television, I didn't *know* I was stopping doing it on television. So it got me back into it, and I was able to make my peace with the role." **DWM**

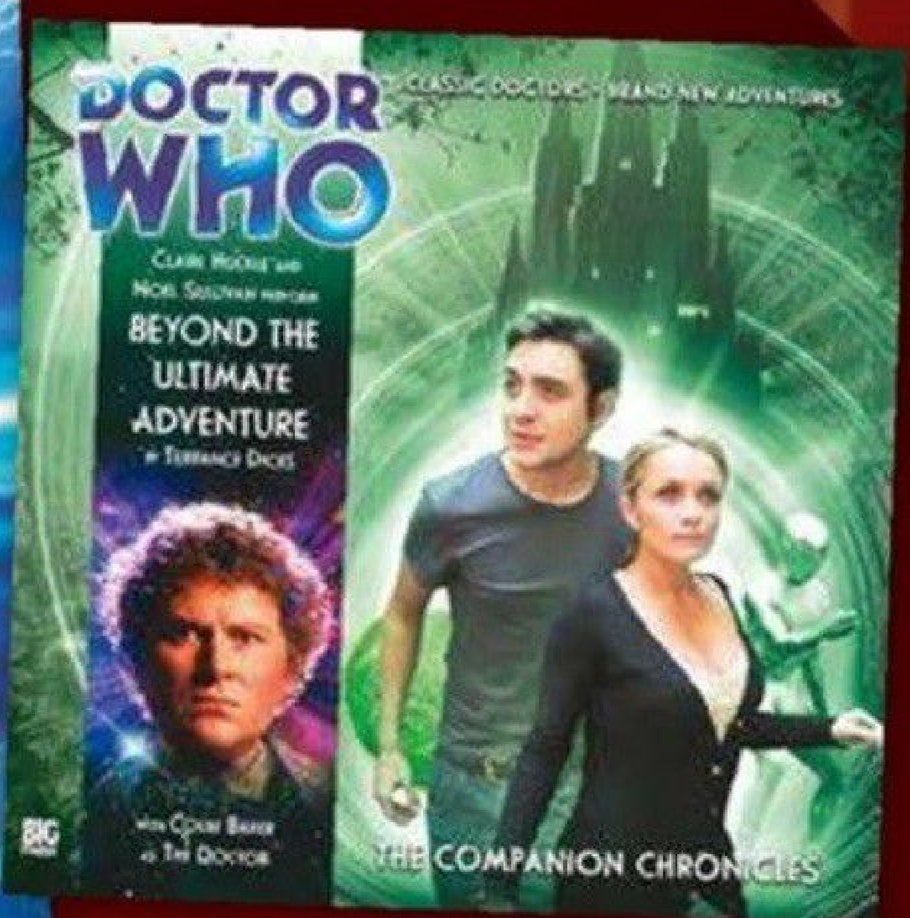
ULTIMATE AUDIO

As is often the case with *Doctor Who*, the end is very rarely a full stop. In 2008, Big Finish Productions adapted *The Ultimate Adventure* as part of its *Doctor Who: The Stage Plays* audio range – with a sequel, *Beyond the Ultimate*, for the *Companion Chronicles* in 2011.

"The original lent itself very easily to audio," says Jason Haigh-Ellery, who directed the new version. "Normally we deal with as many as eight different characters on audio, and this was very similar in that respect. The big advantage here was that, because it was originally done for the stage, it was always being restricted in terms of cast and location. Terrance Dicks understood the nature of the project in the first place when he did it as a play. He knew what was required and he also knew that it had to be an entertainment piece. On audio, it was always going to be very camp and it was always going to be over the top."

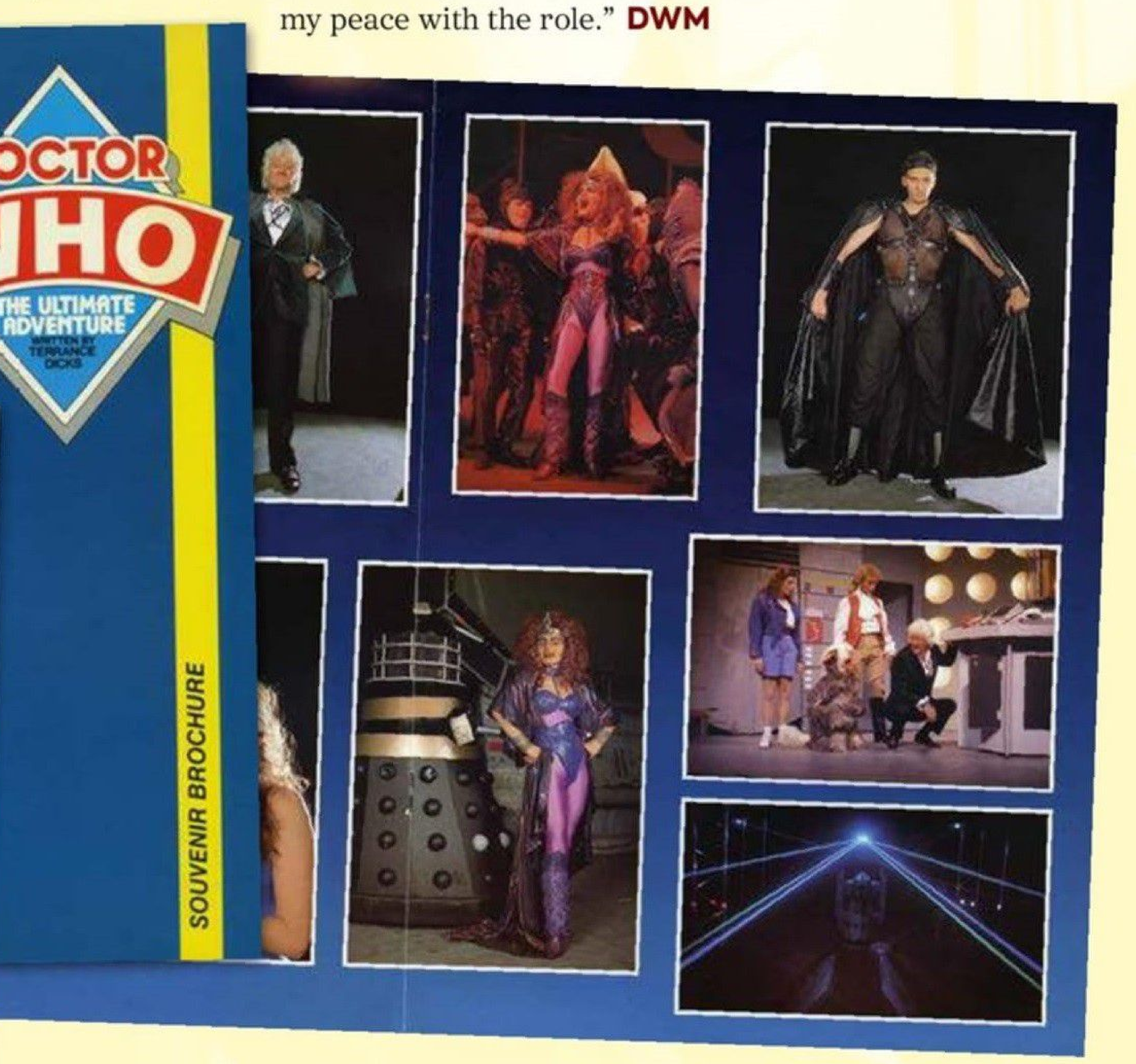
Colin Baker played the Doctor for the audio with David Banks returning as Karl. "David was so integral to the show that I was keen to get him back and he was very enthusiastic," continues Jason. "Because there were songs involved, I decided to go in terms of casting with two performers from a singing background. So we had Claire Huckle as Crystal and Noel Sullivan as Jason. Noel's Doctor growing up was the Sixth Doctor, so he was in awe of Colin. It's the most fun I've ever had directing anything."

COLIN BAKER
DAVID BANKS
DOCTOR WHO
THE STAGEPLAYS
THE ULTIMATE ADVENTURE


DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
BEYOND THE ULTIMATE ADVENTURE
THE COMPANION CHRONICLES

Left: In 2008, Big Finish adapted *The Ultimate Adventure* as a full-cast audio adventure starring Colin Baker as the Doctor and David Banks as Karl. Terrance Dicks wrote a sequel featuring the Doctor, Crystal and Jason – *Beyond the Ultimate Adventure* was released in 2011.

Below left: Colin Baker joins fans dressed as Cybermen outside Canterbury's Marlowe Theatre on 29 July 1989. Photo © Marcus Hearn.



Below centre and right: The cover of the souvenir brochure from Jon Pertwee's run in *The Ultimate Adventure*, and a photo spread from inside.

Right: A publicity shot of Colin Baker from the 1989 stage production *Doctor Who: The Ultimate Adventure*.

SECOND Act

When *The Ultimate Adventure* arrived at Leeds' Grand Theatre in June 1989, a budding teenage journalist went backstage to interview Colin Baker for his *Doctor Who* fanzine...

Interview by **PAUL KIRKLEY**

Would you have preferred a more serious play, or do you think the rather camp style of *The Ultimate Adventure* works for *Doctor Who* on stage?

Camp? Where did you see it?

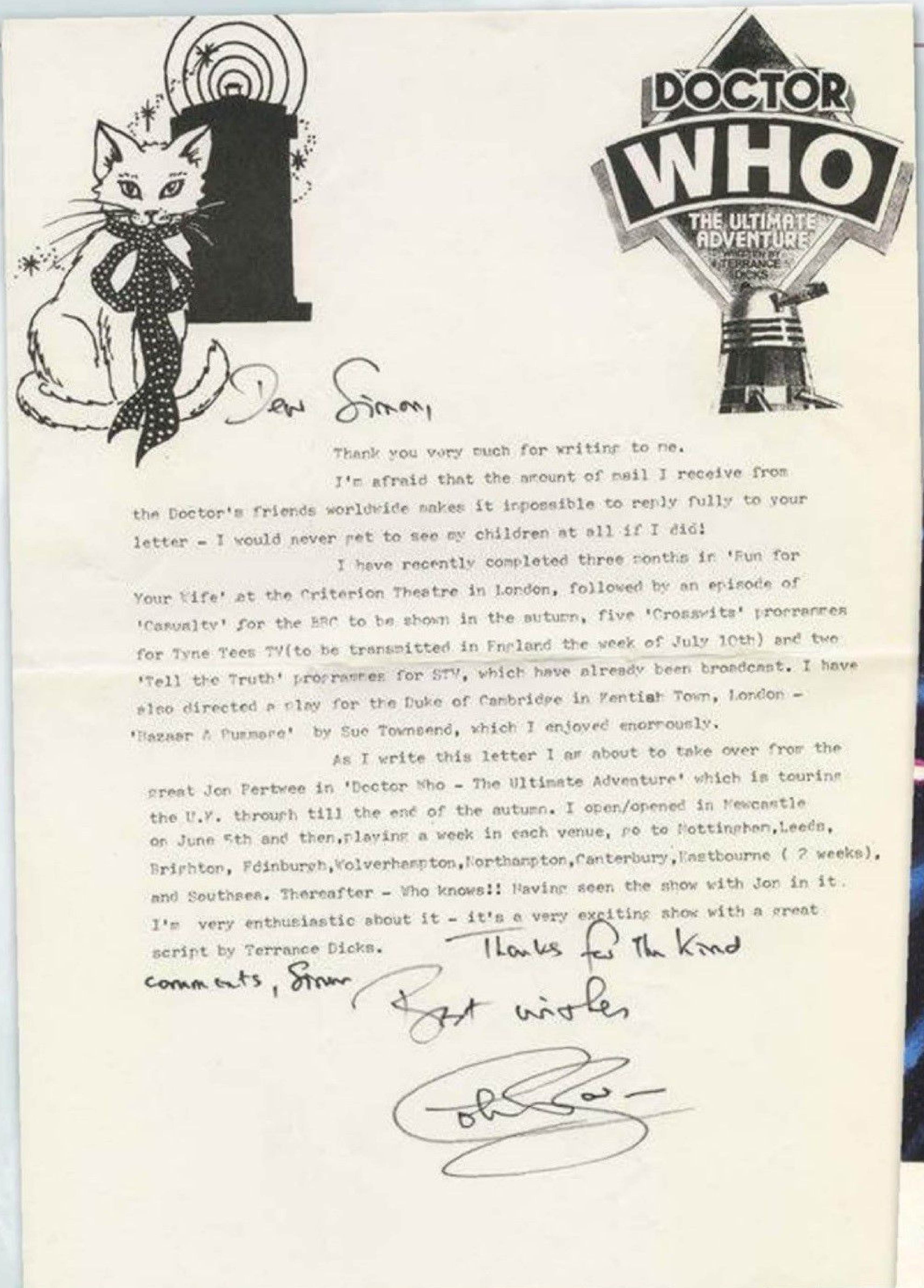
In Manchester [with Jon Pertwee].

So you haven't seen *me* do it? And you thought *that* was camp!

There's more humour in this, but it's not sending up the play. The Sixth Doctor has a very different sense of humour; he's a different Doctor to the Third Doctor. He's more abrasive, he's a bit more bad-tempered, and he's a bit short with the companions sometimes. The Third Doctor is very kind of polite.

For instance, in the scenes with Margaret Thatcher, where he says "Dear Margaret" I call her Maggie, and I don't stand up when she stands up. I don't give a stuff about her. I was asked a question this afternoon by another interviewer, who said, "In the past the Doctor has always been on the side of good; why is he now on the side of evil, working for Margaret Thatcher!?"

Why did I do it rather than a 'serious' play? A mixture is nice. It's nice to do a serious play, then a comedy, then a musical, then tap-dancing on the dome of St Paul's. If they make me a suitable offer, I'll do it!


DOCTOR WHO
THE ULTIMATE ADVENTURE
TERRANCE DICKS

Dear Simon,

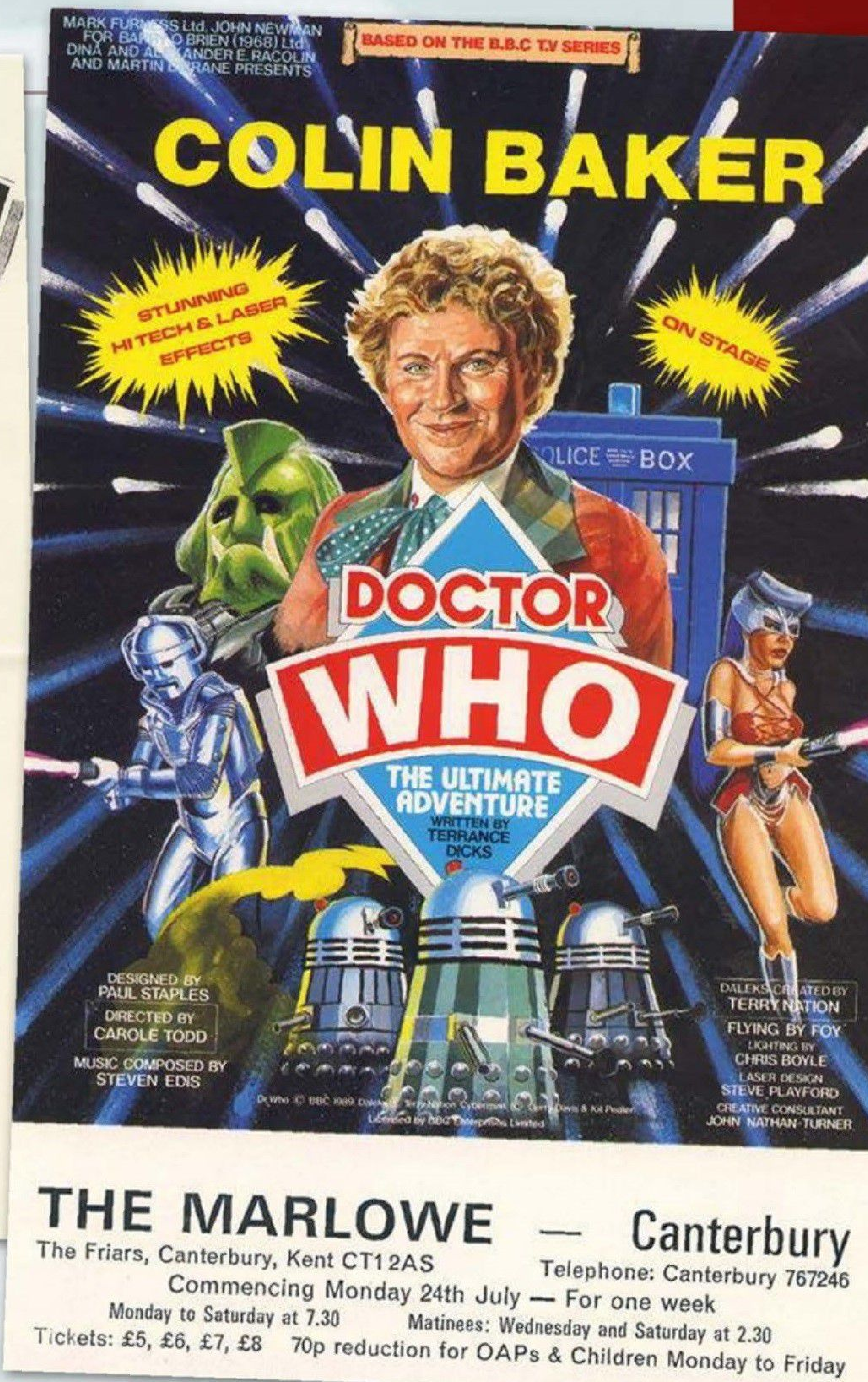
Thank you very much for writing to me.

I'm afraid that the amount of mail I receive from the Doctor's friends worldwide makes it impossible to reply fully to your letter - I would never get to see my children at all if I did!

I have recently completed three months in 'Run for Your Wife' at the Criterion Theatre in London, followed by an episode of 'Casualty' for the BBC to be shown in the autumn, five 'Crosswits' programmes for Tyne Tees TV(to be transmitted in England the week of July 10th) and two 'Tell the Truth' programmes for STV, which have already been broadcast. I have also directed a play for the Duke of Cambridge in Kentish Town, London - 'Bazaar & Rummage' by Sue Townsend, which I enjoyed enormously.

As I write this letter I am about to take over from the great Jon Pertwee in 'Doctor Who - The Ultimate Adventure' which is touring the U.K. through till the end of the autumn. I open/opened in Newcastle on June 5th and then,playing a week in each venue, go to Nottingham,Leeds, Brighton, Edinburgh,Wolverhampton,Northampton,Canterbury,Eastbourne (2 weeks), and Southsea. Thereafter - Who knows!! Having seen the show with Jon in it. I'm very enthusiastic about it - it's a very exciting show with a great script by Terrance Dicks. Thanks for the kind comments, Simon

Best wishes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COLIN BAKER
STUNNING HI TECH & LASER EFFECTS
ON STAGE
POLICE BOX
DOCTOR WHO
THE ULTIMATE ADVENTURE
WRITTEN BY TERRANCE DICKS
DESIGNED BY PAUL STAPLES
DIRECTED BY CAROLE TODD
MUSIC COMPOSED BY STEVEN EDIS
DALEKS CREATED BY TERRY NATION
FLYING BY FOY
LIGHTING BY CHRIS BOYLE
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> **"THE SIXTH DOCTOR HAS A VERY DIFFERENT SENSE OF HUMOUR; HE'S A DIFFERENT DOCTOR TO THE THIRD DOCTOR."**

Did much of the script have to be rewritten?

No, much to Terrance Dicks' relief, because he rang me up and said, "Look, do I have to change a lot?" and I said, "Having read it, you don't." It's just a shift of emphasis.

I don't have the bit saying goodbye to the companions, because my Doctor wouldn't. It's a bit sentimental for the Sixth. And I don't do "haroon haroon haroon" [the Venusian lullaby].

Do you reverse the polarity of the neutron flow?

Suffice to say I pay homage to Mr Pertwee, but in an indirect way. [See page 34.]

Have you been pleased with the audiences, both in terms of size and response?

In response, always. In size, not always. This afternoon we had something like 39 people in. But it's a sunny day in June in Leeds, the kids are at school, the Test match is on. I'd much rather be watching the Test match, wouldn't you?

What we tend to get is a really good audience on a Monday night, because all the *Doctor Who* fans are desperate to get in and see it as soon as possible. Tuesdays, Wednesdays and Thursdays are a bit thin, and then at the weekends it builds up again, when the parents will come with their kids because they don't have to go to school the next day. As soon as the school holidays start I'm sure we'll do a lot better.

It varies from town to town. Jon told me they had a wonderful week in Glasgow, then a terrible week in Manchester.

What do you think of your likeness on the poster artwork?

It's not what I'd have chosen, but we're all vain – who likes photographs of themselves? I look a bit sweaty, I think. But then I *am* a bit sweaty in this play, because it's very hot... **DWM**

Above left: In 1989 Colin answered his fan mail with this letter, revealing that he'd be taking over from Jon Pertwee in *The Ultimate Adventure*.

Above right: A promotional flyer for the Canterbury performances. "I look a bit sweaty," said Colin.

Below: Colin Baker with Jon Pertwee, by the stage play's TARDIS console.

OUT OF THE TARDIS

David Banks

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

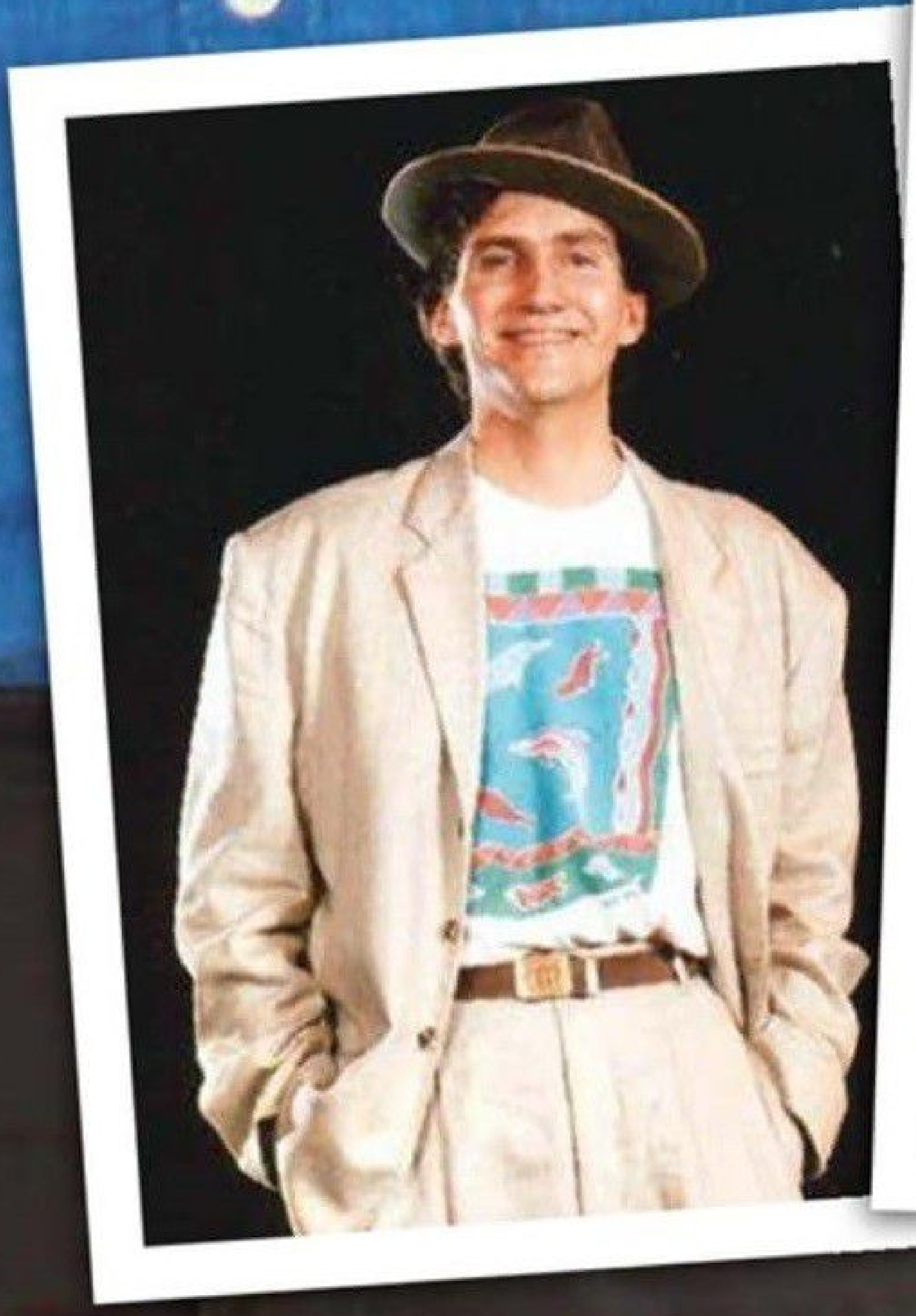
Interview by **EMILY COOK**

For one night – and one night only – David Banks was the Doctor in the 1989 *Doctor Who* stage play *The Ultimate Adventure.* That same decade David also appeared in TV *Who* as the Cyber Leader, and such was his interest in the role that in 1988 he wrote a book about the Cybermen's history.

"Compared to Terry Nation's Daleks, Kit Pedler and Gerry Davis' Cybermen seemed to me a much richer vein of the *Doctor Who* franchise," David tells us when we meet him at his flat in London. "Science fiction exists not only to tell a good story but to kind of be a warning of what's to come. The Cybermen were created in 1966, and by the 1980s, when personal computers were being developed, there was a growing interest in what computers could do for, or against, us.

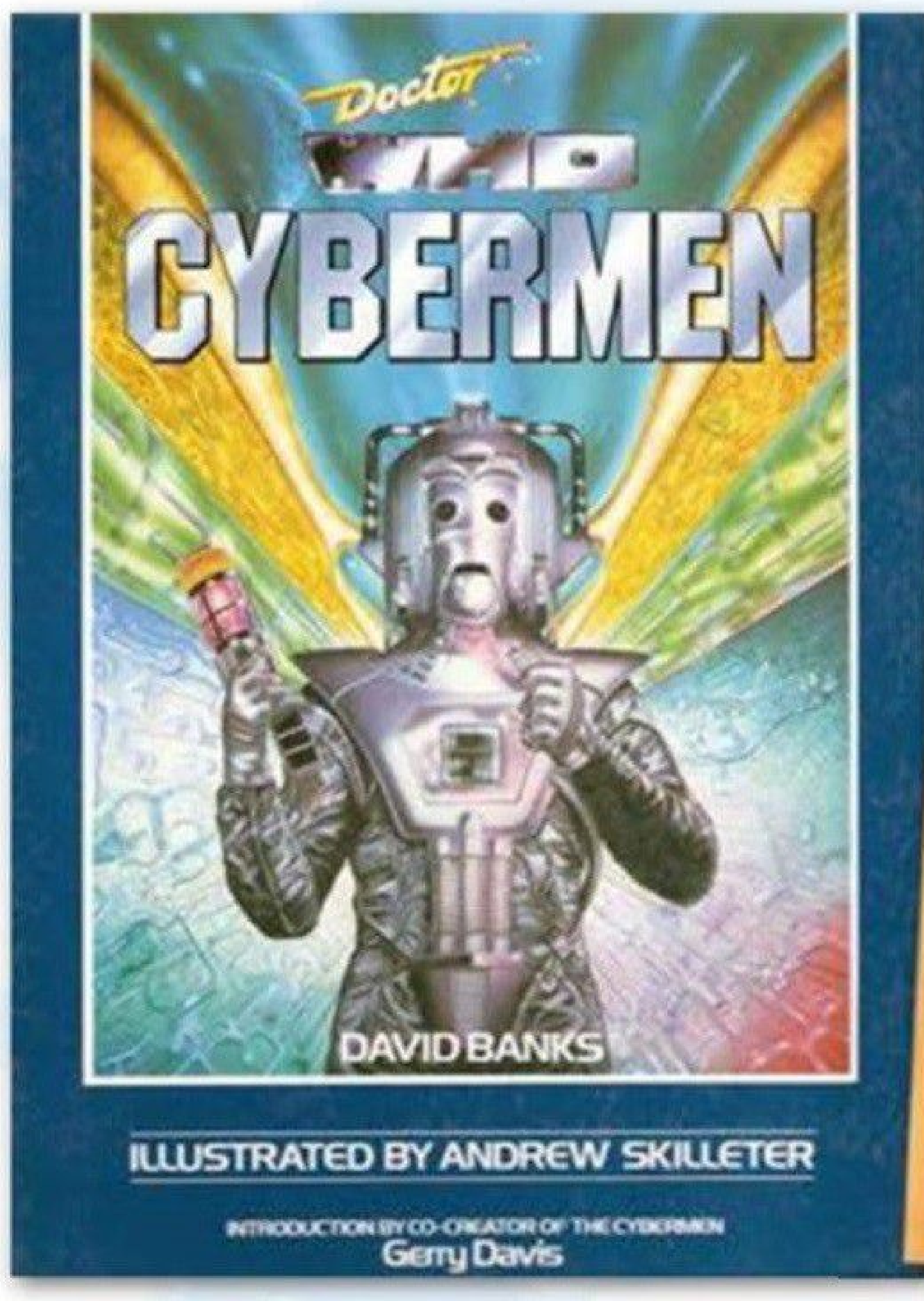
"My own philosophical interest in artificial intelligence preceded my role as Cyber Leader," David continues. "I read a seminal book by Douglas R Hofstadter – *Gödel, Escher, Bach: an Eternal Golden Braid* [1979] – which approached the possibility of AI and how far it could develop. Hofstadter refers to Tesler's Theorem [Larry Tesler was one of the scientists responsible for the modern computer's graphical interface] that AI is whatever a computer hasn't achieved yet."

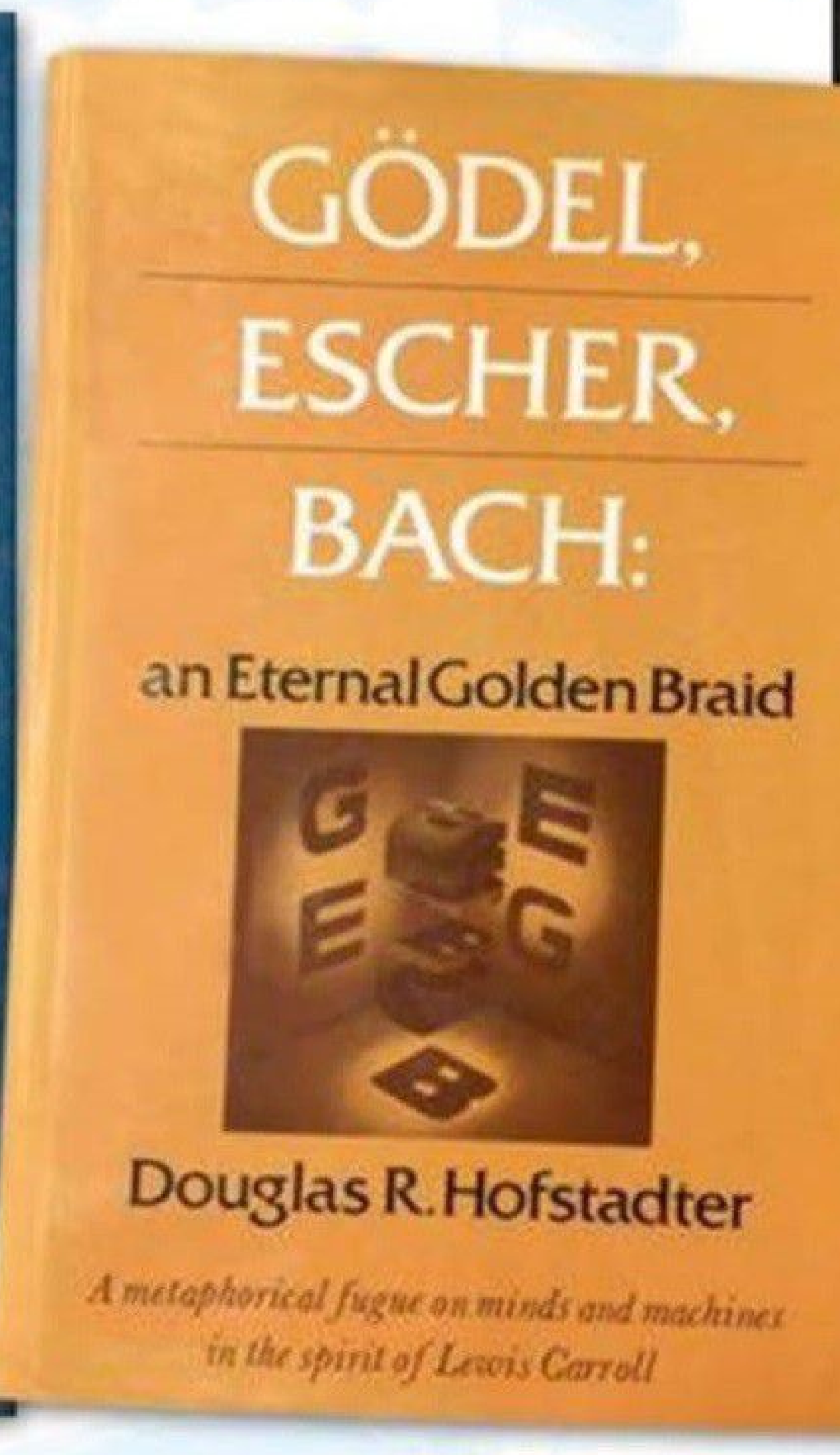
David philosophises that if the core of intelligence is always

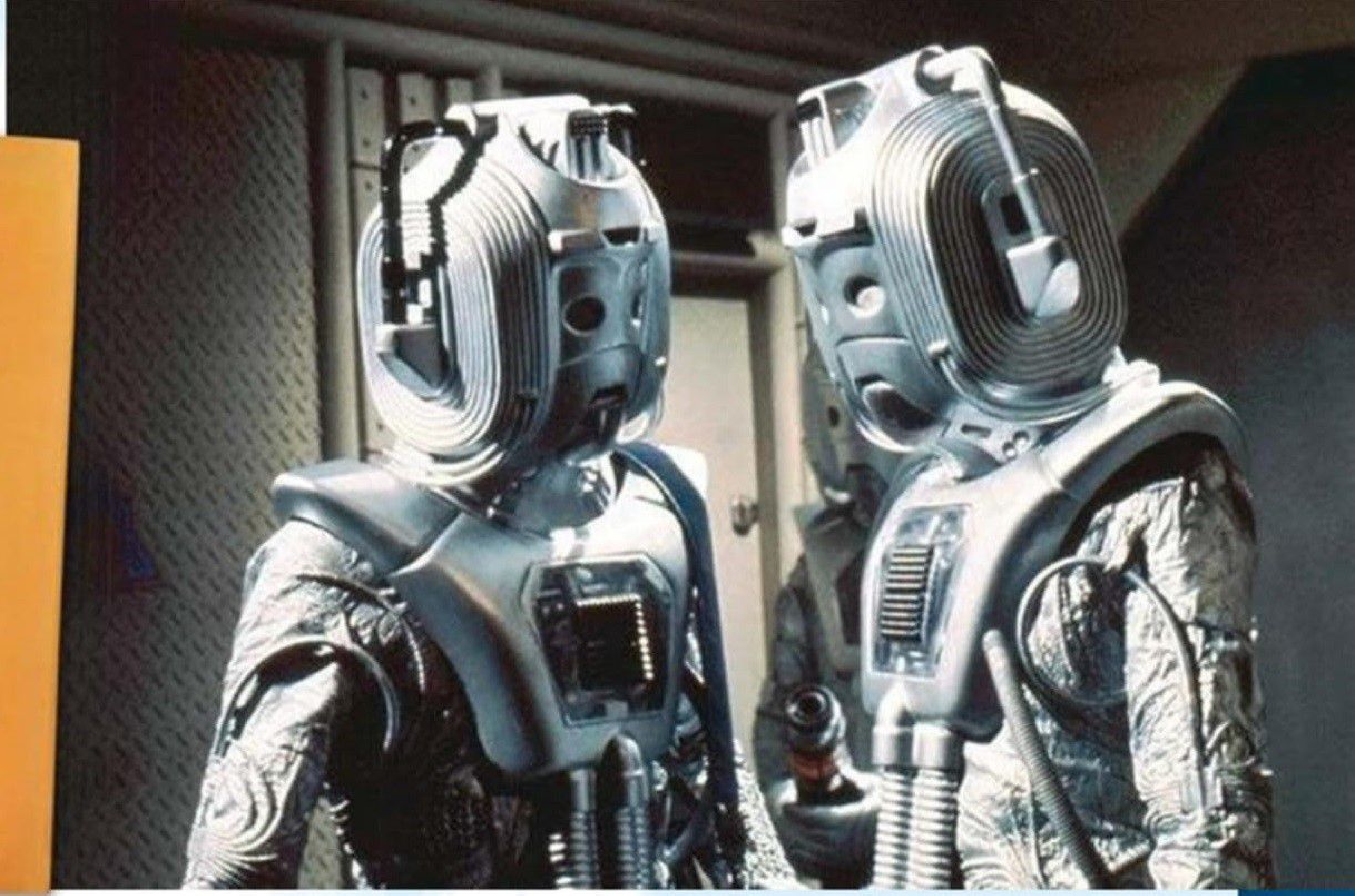


Above: David Banks selects a bunch of questions from the TARDIS tin.

Right: Dressed as the Doctor for *The Ultimate Adventure* in 1989... and wearing the same suit 30 years later, in 2019.


Doctor
WHO
CYBERMEN
DAVID BANKS
ILLUSTRATED BY ANDREW SKILLETER
INTRODUCTION BY CO-CREATOR OF THE CYBERMEN
Gerry Davis


GÖDEL,
ESCHER,
BACH:
an Eternal Golden Braid
Douglas R. Hofstadter
A metaphorical fugue on minds and machines in the spirit of Lewis Carroll



seen as the next thing yet to be programmed, we're blinded to how we're fundamentally changing – upgrading – ourselves and our world. "At the moment AI is being talked of as an adjunct to human intelligence. However, supra-intelligent mechanics with lifelike attributes are continuously superseding what humans can do, taking us over without our really acknowledging it. When I was playing the Cyber Leader I tried to delve into how this once-human creature had been transmogrified into something greater – or worse – than human. It's a real, live issue. There's an existential risk that AI could spiral out of our control and start dominating us."

It's a chilling thought. As a precautionary measure, we switch off our gadgets before inviting David to answer questions from the TARDIS tin. "I'm one of the Doctor's 'tin' enemies," he says, smiling. "I'd be honoured!"

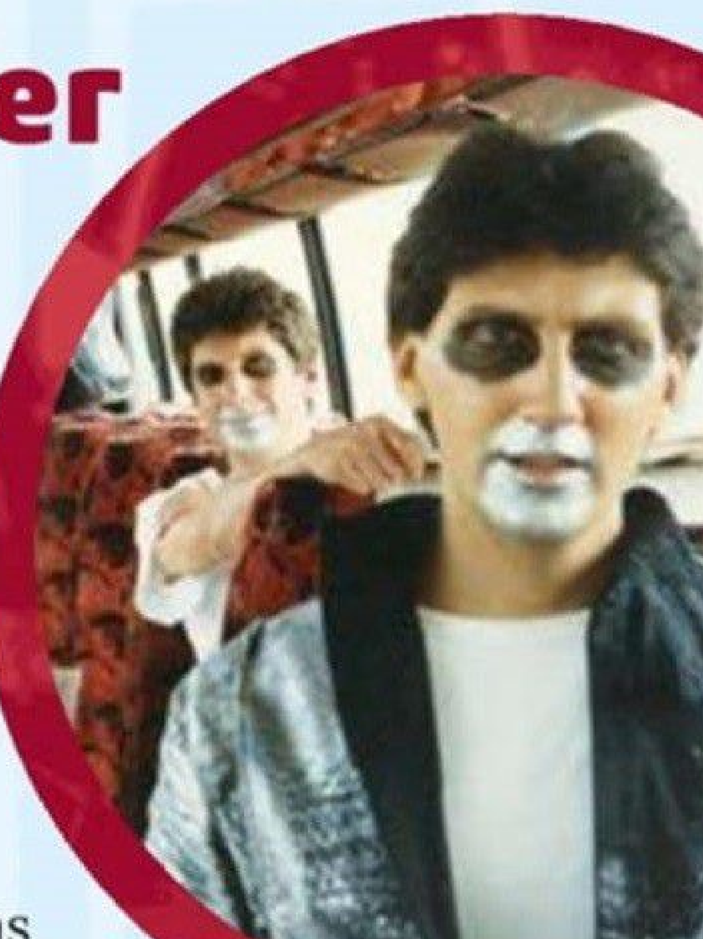
Which part of your body would you most like to change?

My heart. Why do I say that? It's almost an instinctive thing. ***So you can live longer?*** No. I think my heart's in good working order. I'm talking about emotion. Maybe I'm not saying my heart *needs* to change, more my heart *has* changed, simply through the way that life has buffeted me. Do I want a Cyber heart? That's the thing. Because if I had a Cyber heart I'd not be buffeted. I'd be numb to emotion. ***Would you want that?*** Actually, no. Even with all the pain I've suffered, I still want the heart I've got.

> **"If I had a Cyber heart I'd not be buffeted. I'd be numb to emotion."**

What's the best party you've ever been to?

At the end of *The Ultimate Adventure* we had a big party in Eastbourne. [*Doctor Who* producer] John Nathan-Turner and his partner were there. Carole Todd the director was there. We did that thing where everybody picks a name out of a hat and you've got to give a present to that person. We'd been together for six months and got to know each other very well. ***Did you find out who your gift was from?*** I did. It was from Wolf [Christian], who played a Cyberman.



What would you do if you won the lottery?

I wouldn't ever win because I'd never go in for it. The odds are just too astronomically low.

What hobbies did you have as a child?

Astronomy. Everybody of my generation did the plastic Airfix planes. Reading – is that a hobby? I loved *The Lord of the Rings* so I created a huge map of Middle Earth. My father had a pantograph which meant you could trace something small and it would draw it very big. I got some plaster of Paris for the mountains and cut and painted some material that stood up like low trees. ***What a labour →***

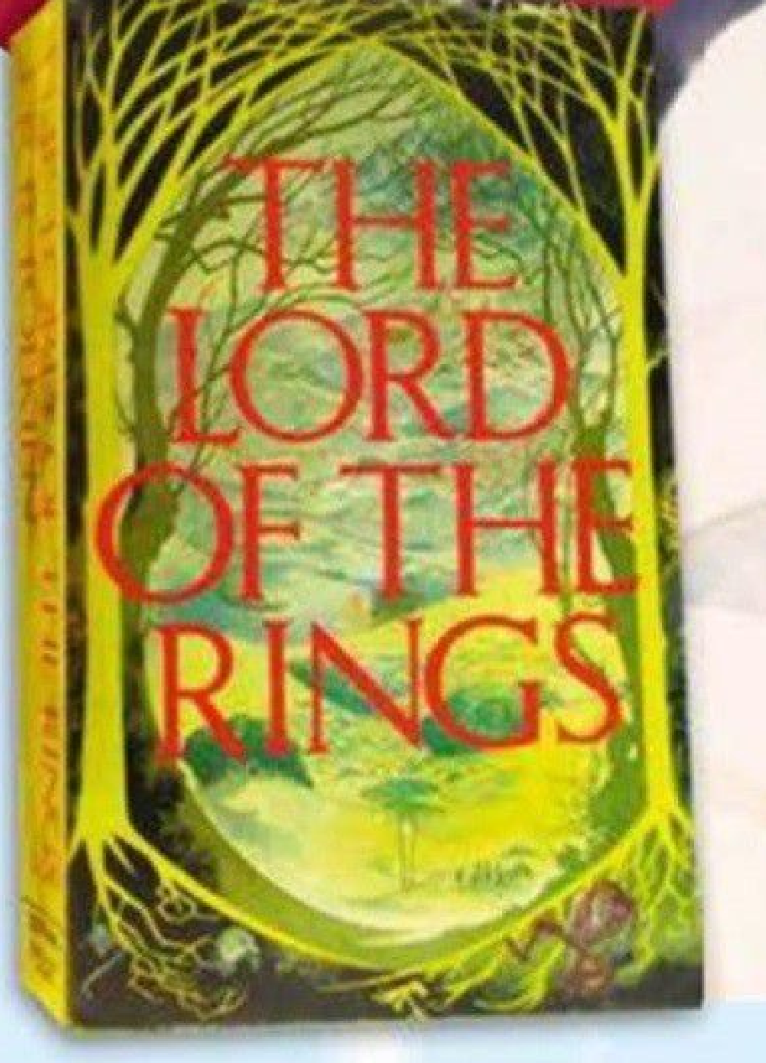
Top left: David's book *Cybermen* was first published in November 1988.

Top centre: *Gödel, Escher, Bach: an Eternal Golden Braid* – Douglas R Hofstadter's seminal book about artificial intelligence.

Top right: David first played the Cyber Leader (left) in 1982's *Earthshock*.

Above right: Mark Hardy and David wearing Cyber make-up during the location recording of *Silver Nemesis* (1988).

Left: David as Karl the mercenary with Colin Baker (the Doctor), Rebecca Thornhill (Crystal), Stephanie Colburn (Zog), Chris Beaumont (the US envoy) and Graeme Smith (Jason) in a publicity shot from *The Ultimate Adventure*.


THE LORD OF THE RINGS

→ *of love!* It was. I just wanted to immerse myself in the story of Middle Earth. Strangely, as well as the Cybermen, Tolkien's another thing that's kept coming back in my life. I've recorded loads of audiobooks and the last one I did was *The Lord of the Rings*.

Do you speak any foreign languages?
Non. *Nein?* Ten, eleven [laughs].

Did you have a childhood hero?
I was entranced by TE Lawrence simply because of the 1962 film *Lawrence of Arabia*. It wasn't just his mysterious and charismatic personality, but that he was played by Peter O'Toole, who became a kind of role model. I suppose partly I became an actor because of the interest I had in his portrayal. If you watch that film it's so beautifully done.

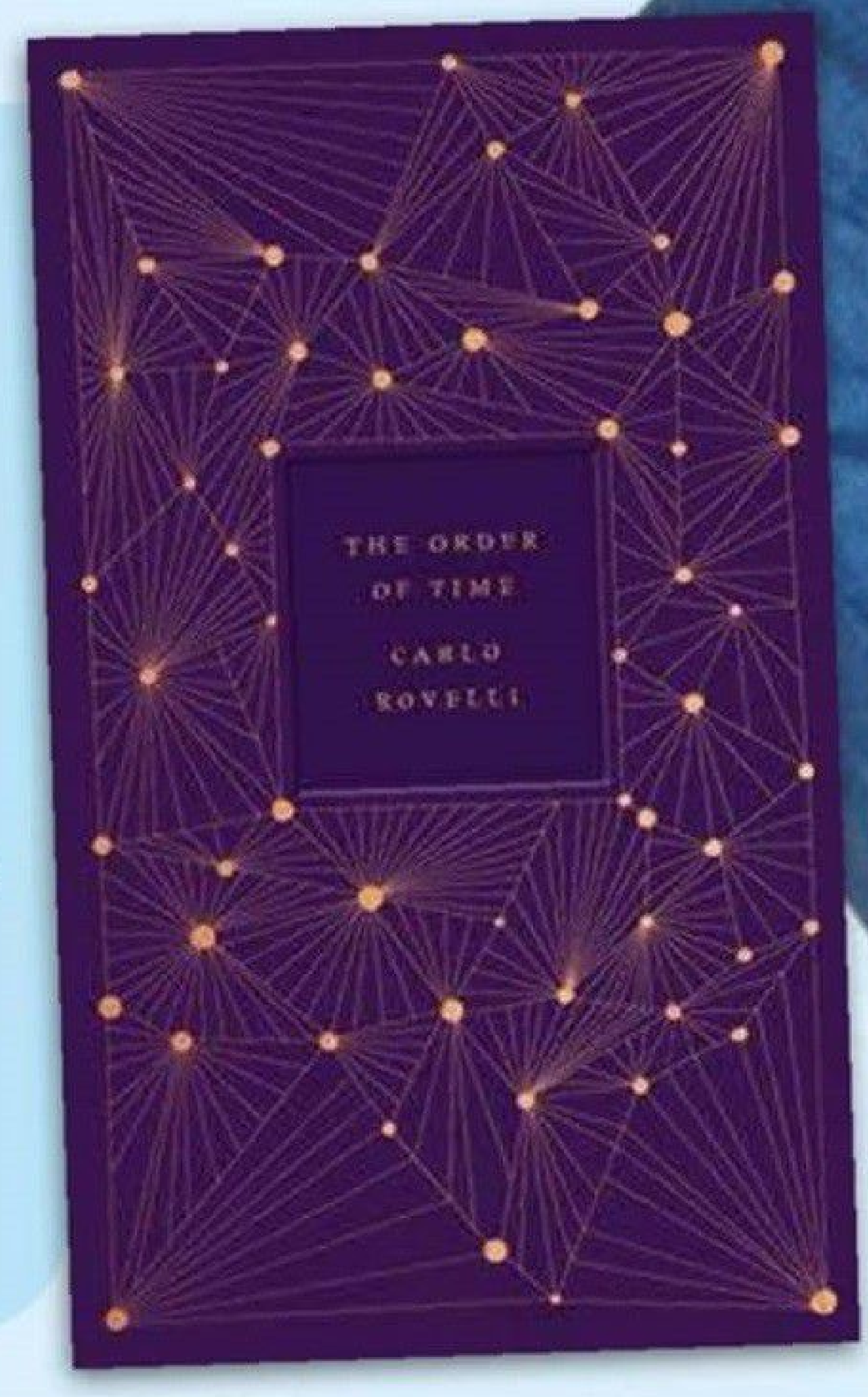
Who's the nicest person you've ever worked with?
So many. People always say the actors at Big Finish are all so nice, as if they're expecting ogres or something! Actors are often called a bunch of luvvies, but generally we do look out for each other because *we* don't want to go through hell. So I'd say you're more likely to meet a nice person if you're acting. If someone is being nasty we ought to ask *why* is that person being nasty and try to understand it... but still stand up to them. That's something Colin Baker always did. He'd always stand up and say what is right.

When are you happiest?
Now. Not just because we're having this conversation but... the idea of 'now' is very difficult to comprehend. There's a line in TS Eliot's *Four Quartets*: "All is always now." That seems to be a cry of anguish almost – because as well as meaning "Great, let's live in the now," it also puts a great burden on you. Because if you really think it through, *everything* we do has significance. But if we can be happy now, we are happy for all time.

Augustine saw it the other way round. He said something like: "If future time doesn't yet exist and past time no longer exists, what is the present? It *doesn't* exist because it has no duration. And since all parts of time are past, present and future, the paradoxical conclusion that time doesn't exist seems inevitable."

Everybody *thinks* they know what time is. But if asked about it, we haven't the foggiest idea.

This book on my table, *The Order of Time* [2018], is by Carlo Rovelli, a particle physicist. When a physicist talks about time, Time (capital T) *definitely* exists and it can go backwards or forwards. But Rovelli understands that the way he experiences time, as a human being, is very different. He says it's a kind of emotional space that opens up.



Top centre: The young David was "entranced" by TE Lawrence.

Top right: Peter O'Toole came to prominence playing *Lawrence of Arabia* in the 1962 film.

Above centre: JRR Tolkien's *The Lord of the Rings* was another of David's childhood interests.

Right: Some not-so-light reading – *The Order of Time* by Carlo Rovelli.

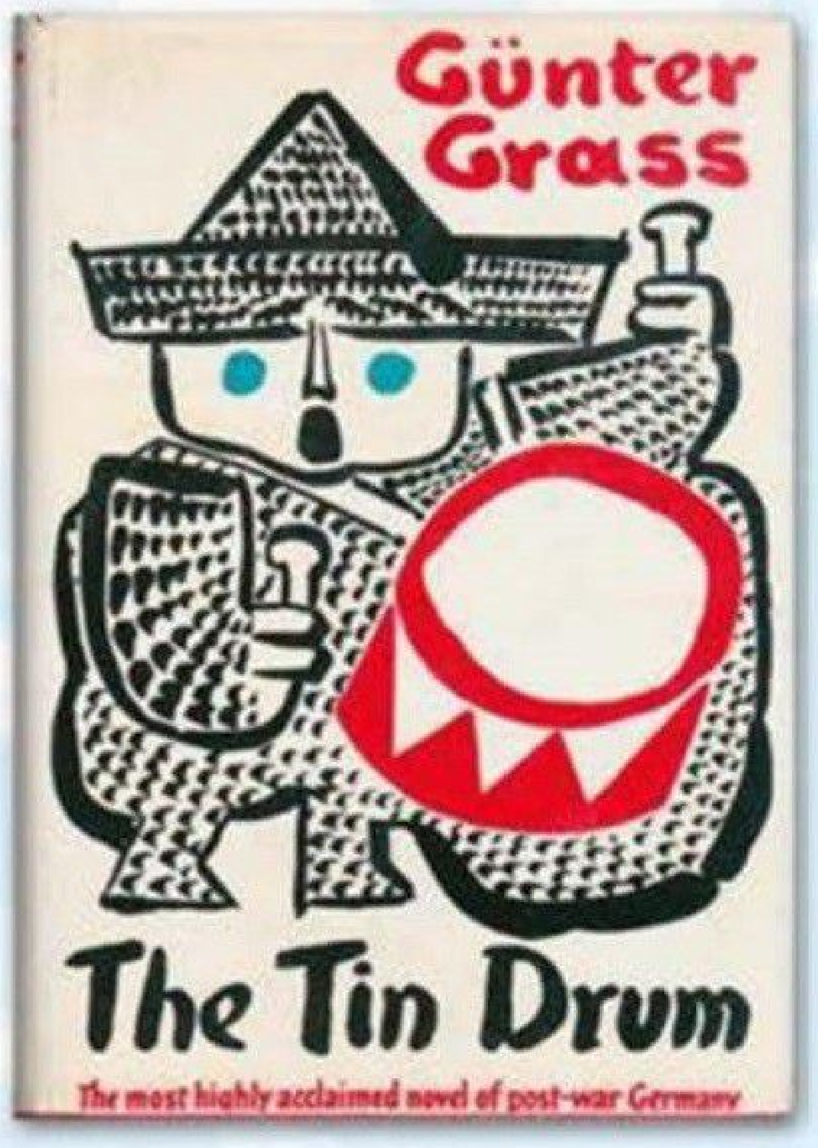
THE NEW
Doctor Who
ADVENTURES
ICEBERG
DAVID BANKS

Since we started this interview we've moved through time but we're still in the same emotional space. There's this idea of the 'block universe' where you can point out these moments in our time. And that's at the centre of *Doctor Who*. The TARDIS, under the Doctor's guidance, can travel to these different moments. But that goes so far against the way *we* experience time and I tried to get at this in my *Doctor Who* novel *Iceberg* [1993]. It's like a dog getting in a lift: doors close, doors open, dog comes out, everything's changed. The dog couldn't possibly understand, but what does the dog do? The dog's like, "I'm just going to enjoy this!" ***And that's the first time Doctor Who companions step out of the TARDIS...*** Exactly!

Sweet or savoury?

I'm known for liking and making desserts. Yesterday I bought some *huge* strawberries from the shop round the corner. I cut them into four wedge shapes, added a dollop of very nice yoghurt on the top, then a tiny bit of honey, and then there's this wonderful thing called pomegranate molasses, which looks a bit like blood. That was the dessert I created.

> **"I was entranced by TE Lawrence simply because of the 1962 film *Lawrence of Arabia*."**



Do you follow a soap opera?

I now listen to *The Archers* – although I couldn't have imagined myself saying this two years ago. My mother was always fixated on it. She was fascinated by what happened in this alternative life. Once I'd left home I got to the stage where, if I heard the beginning of *The Archers*, I'd switch it off straight away. It was like that for decades, but then my partner Jane started listening to it. It's very well acted. Terry Molloy [who played Davros] is in it from time to time.

Is there life after death?

Certainly. I die, you keep living. ***But do you have life after your death?*** Ah, I thought I'd got round that! All right... If we're talking in personal terms, I'm not necessarily sure that *I* have a life after my death. When I was in my 20s I went to Tourette in France and there was an artist called Brian who'd had a semi-breakdown when he went to Japan. Brian said, "What helped me when I was in this extraordinarily motionless state was the idea that you were never born and will never die." This is a Zen Buddhist saying. And it's true! In physical terms, we don't remember our birth (apart from that guy in the novel, *The Tin Drum*) and we may know we're passing into a state of death but we won't know when we've actually died. In theological terms, well, I'm very much an agnostic. I can't nail my colours to the mast.

What items do you always carry with you?

My MacBook Air. Every intellectual property I have is on it: books, plays, poems that I'm working on and other stuff. It's all backed up. So, like the Cyber Leader, even if *it* goes – it's demolished or exploded – it can be downloaded onto another MacBook Air unit.

What's your favourite pizza topping?

I go to this fantastic small family-run Italian pizzeria. They call themselves a pizzeria but they also do really good homemade pasta. So I'd pass on the pizza and go for the pasta. ***What pasta dish would you have?*** Last time I had fungi ravioli. Their desserts aren't good, though, and I told them that. Everything else is homemade but the desserts aren't.

What ambitions have you yet to fulfil?

Everything! I wrote a play for five women in 2012. It was commissioned and published but only got a small run. And

I thought, "What about getting female *Doctor Who* companions together to do the play?" I've approached two and neither has got back to me yet. They know who they are! So that's an ambition that may never be fulfilled. ***Never say never...*** No. The play's very dear to my heart. It's called *Five Marys Waiting.* I'm not religious, I'm not a believer, but I do have deep interest in belief and faith – and it struck me that there are loads of strong women in the Bible. Around Jesus were seven Marys. I picked five of them, and my play is these women on stage talking and trying to work out how to carry on. I hate Amazon, but it's available on Amazon. Other online book stores are available...

Speaking of strong women, what does David think of Jodie Whittaker's Time Lord? "Oh, I'm so pleased we've finally got a female Doctor. When Peter Davison was leaving I remember having conversations with John Nathan-Turner about having a woman. JNT said, 'Well who would you suggest?' I said, 'What about Glenda Jackson?' Now, you'd laugh. But at that time roles for women past 40 were just non-existent, so Glenda Jackson became a politician. Now of course she's playing King Lear."

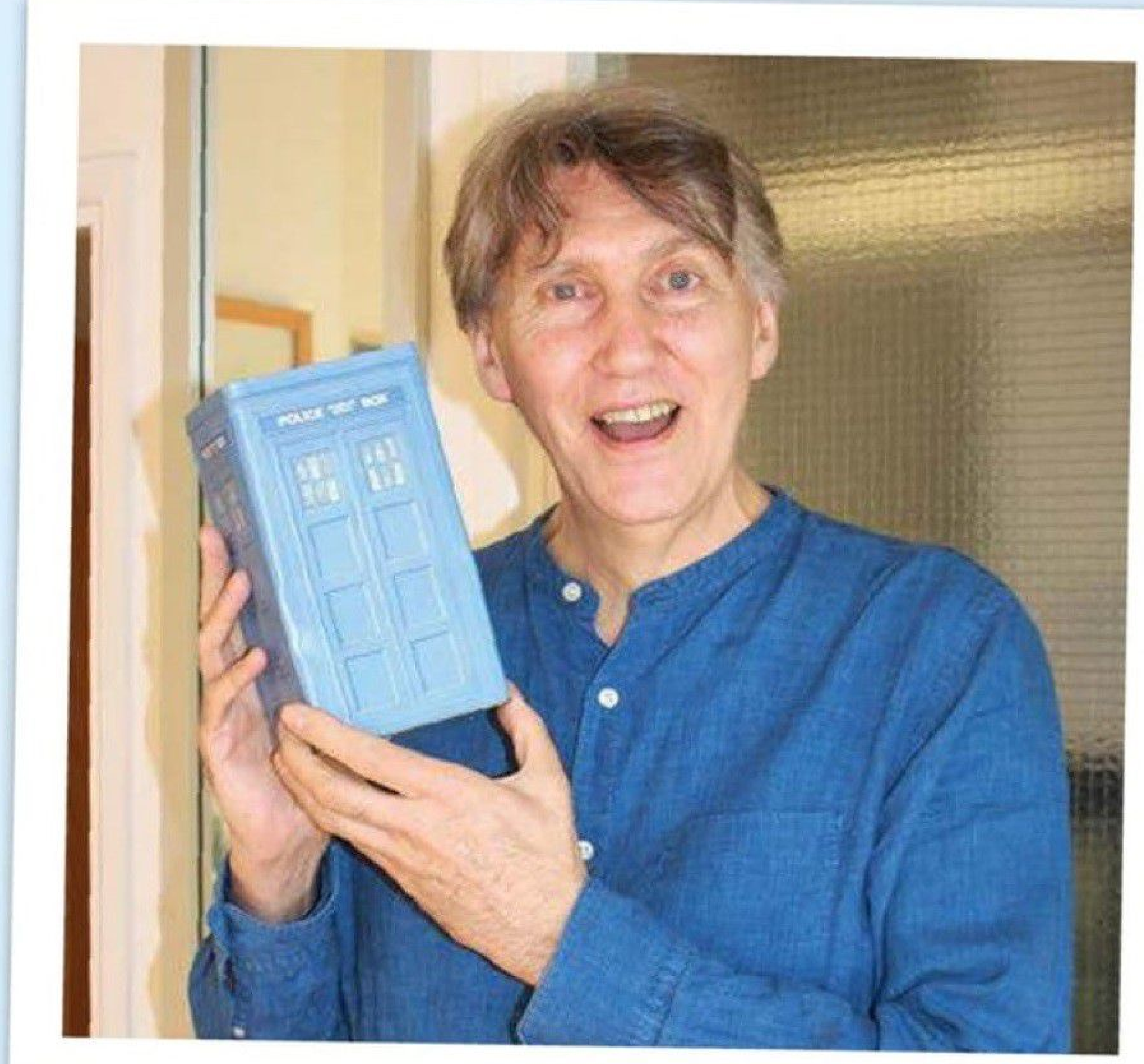
What was JNT's response to David's suggestion? "It was seen as a pretty risky thing to do, but he was interested. A female Doctor was certainly a possibility. Or a black, Asian or gay Doctor. These are all to come, I hope." **DWM**

Above left: David's *Doctor Who* novel *Iceberg* was published in September 1993.

Above right: Glenda Jackson as Sophie in the 1982 film *Giro City*.

Below left: Günter Grass' 1959 novel *The Tin Drum* features a child with an adult's sensibilities.

David Banks photos © Emily Cook.



A Man For All Seasons

The late Pat Gorman made a remarkable contribution to *Doctor Who*. Between 1964 and 1985 this unassuming actor appeared in well over 100 episodes across 41 stories.

Feature by **TOBY HADOKE**

Pat Gorman – extra, supporting artiste and bit-part player – was the *Doctor Who* equivalent of the title character in *Where's Wally?* There's fun to be had, spotting his distinctive face in the crowd. Sometimes that face was hidden behind latex. The first Silurian? That's him. Need a Sea Devil? Pat's your man. And who's under the fur in that Primord photoshoot? Have a guess.

"He was a man of many monsters, willing to take on anything thrown at him," says Katy Manning, who played Jo Grant in numerous early 1970s episodes that Pat appeared in.

In the flesh Pat could also be relied upon to deliver the odd line – a UNIT soldier here, a medic there. Naturalistic, unobtrusive, convincing. "He was every production manager's favourite background artist," recalls Marcia Wheeler. "Punctual, obliging, a really pleasant person to have around: something not true of all extras. If there was an odd line or something that merited additional payment, he would be offered this precisely because he was so nice."

Writer and script editor Terrance Dicks often joked that the BBC Charter stipulated the inclusion of Pat Gorman in all of its programmes. Pat did uncredited turns in everything from *Adam Adamant Lives!* to *The Forsyte Saga*, via *Dad's Army*, *Blake's 7* and *Softly, Softly*. But he was an equal-opportunities

lurker, swelling the crowds on ITV and the big screen too. He was the Bear in Jonathan Miller's BBC Shakespeare production of *The Winter's Tale* and was the title character in Douglas Camfield's *The Nightmare Man*. Come to that, he had a credited role in David Lynch's classic film *The Elephant Man*. Anyone paying close attention between 1962 and 1994 would have seen him often and might even know his face, if not his name.

"Three guineas a day – you name it we were on it," says Pat's friend and fellow supporting artiste Derek Martin, who also graduated to speaking parts (but unlike Pat became a household name, as Charlie Slater in *EastEnders*). Derek and Pat first met in the 1950s when they played football together in the Sunday league at Hackney Marshes – something Pat did to a very high standard.

Pat only seems to have given a couple of interviews. In 1988, he told David Banks, author of the book *Cybermen*, that he enjoyed playing one of the silver giants in 1968's *The Invasion*. "There was a great feeling of power when we walked down the steps of St Paul's," he reflected. "It was odd to see the crowds behind the crew looking at you as though the Cybermen were real." He also confessed that he and Peter Halliday (cast as Packer) tried to out-ham each other whilst rehearsing the scene in which they both meet a sticky end. →

Anyone paying close attention between 1962 and 1994 would have seen him often.

Opposite page top left: Pat Gorman is helped into his Sea Devil costume during the making of *Frontier in Space* Episode Six (1973). Image copyright © 1972, 2019 Andrew Beech.

Opposite page bottom: Pat in costume with Jon Pertwee as the Doctor in *The Sea Devils* (1972).

Opposite page right from top: Some of the many times that Pat could be seen in *Doctor Who* – Row 1: *The Dalek Invasion of Earth* (1964); Row 2: *Mission to the Unknown* (1965); Row 3: two images from *The War Machines* (1966); Row 4: *The Highlanders* (1966-67); *The Abominable Snowmen* (1967); Row 5: two images from *The Enemy of the World* (1967-68); Row 6: *The Invasion* (1968).

Left from top: Row 1: *The Seeds of Death* (1969), *The War Games* (1969); Row 2: two images from *Doctor Who and the Silurians* (1970); Row 3: *The Ambassadors of Death* (1970), *Inferno* (1970); Row 4: *Terror of the Autons* (1971), *Colony in Space* (1971); Row 5: two images from *Colony in Space*, *The Dæmons* (1971), *Day of the Daleks* (1972); Row 6: *Day of the Daleks*, *The Sea Devils* (1972), *The Three Doctors* (1972-73), *Frontier in Space* (1973); Row 7: *Frontier in Space* (1973), two images from *The Green Death* (1973), *Invasion of the Dinosaurs* (1974); Row 8: *The Monster of Peladon* (1974), two images from *Planet of the Spiders* (1974), *Robot* (1974-75).

Below: Row 1: *Genesis of the Daleks* (1975); Row 2: two images from *Revenge of the Cybermen* (1975); Row 3: *The Seeds of Doom* (1976), *The Deadly Assassin* (1976); Row 4: *The Masque of Mandragora* (1976), *The Invisible Enemy* (1977), *The Ribos Operation* (1978); Row 5: *The Armageddon Factor* (1979), *City of Death* (1979), *Warriors' Gate* (1981); Row 6: *The Keeper of Traken* (1981), *Time-Flight* (1982), *Enlightenment* (1983); Row 7: *The Caves of Androzani* (1984), two images from *Attack of the Cybermen* (1985).

Bottom right: Pat as a Primord in *Inferno*.

➔ Pat also discussed the Cybermen in the 1993 TV short *I Was That Monster*: “It was very claustrophobic; the mouthpiece was so small and the eyes were tiny. The perspiration just used to pour, so you can imagine what it was like at the end of the day.” Sadly, while the raw, unabridged footage for some of the feature's interviews has survived, the stuff featuring Pat has not.

Although Pat made acting look easy, floor manager Margot Hayhoe recalls that, “When he had a line he would get rather nervous and blink a lot – and then deliver it perfectly!” His eyes must have been going like the clappers in 1971's *Colony in Space*, in which he's seen in three different roles – Primitive, Long (an IMC man) and Colonist. It was the first assignment for director Michael Briant, who found Pat's contribution invaluable. “It was actually below freezing and the Primitive costumes were very skimpy, while the film crew were all wrapped up in thick anoraks. Not a word of complaint from Pat. He was something of a leading man amongst the extras and a good influence on the company. Like many directors on the show I would always single out Pat to do the special things and to lead. A very nice man and a pleasure to work with.”

> **“When he had a line he would get rather nervous and blink a lot – then deliver it perfectly!”** MARGOT HAYHOE

Production assistant Sue Upton concurs. “He was a kind, gentle, friendly man who always greeted me with a smile and a hug. I think he just loved what he was doing.”

“I don't think you'll find anybody who had a bad word to say about him,” adds Derek Martin. Indeed, Derek and fellow extra Steve Ismay recall Pat making them laugh a lot.

Pat Gorman died on 9 October 2018. His passing only came to light with the publication of *Equity Magazine* in February 2019, where his name nestles innocuously in the *In Memoriam* section alongside many better known actors. The man himself seems to have been as elusive off screen as he was ubiquitous on it. We know that he was born some time between 1930 to 1932 and that he died in Ruislip, where he was based for the many years he appeared in *Doctor Who*. We also know that he was married to Vee – or rather Vera, whom Steve Ismay calls “his smashing wife; he talked about her all the time.”

In later years he always replied to autograph hunters by return of post but he was unable to fulfil interview requests from this publication or the *Doctor Who* DVD range due to ill health. Perhaps, though, it's appropriate that he remains a bit of a mystery, a face in the crowd… or, as Derek Martin describes him, “an unknown soldier”.

Pat Gorman, the unknown soldier of *Doctor Who*, we salute you. **DWM**

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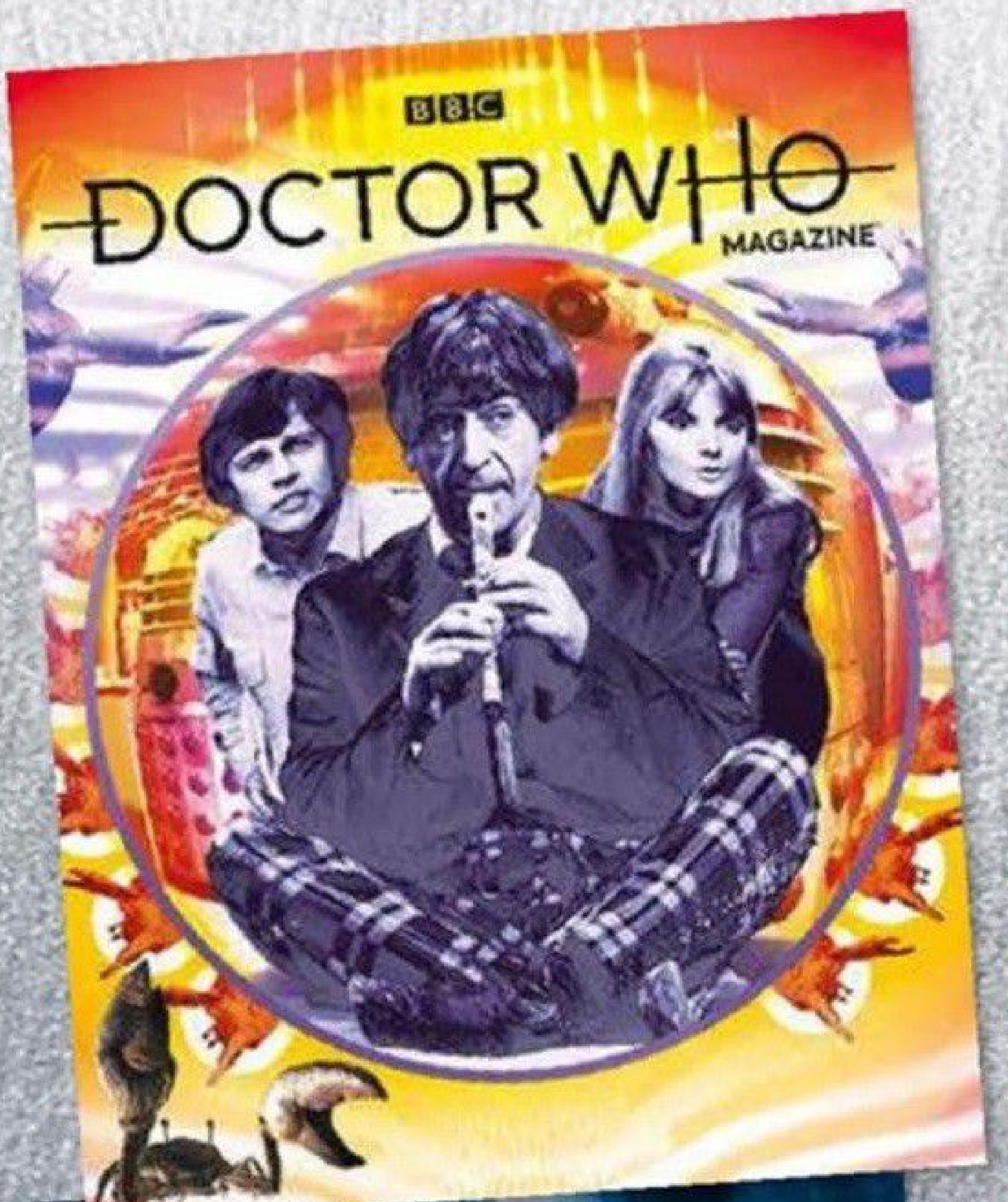

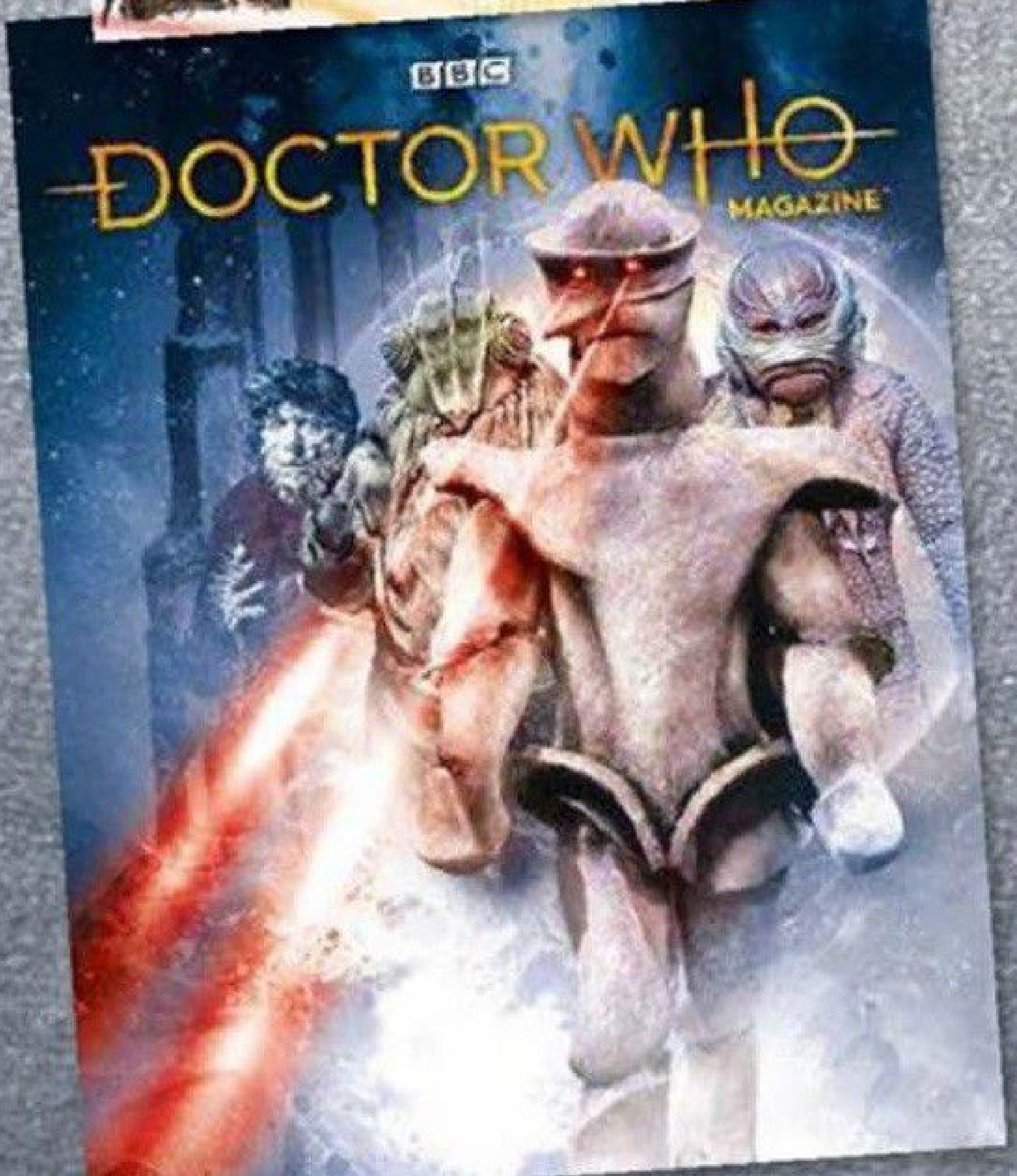

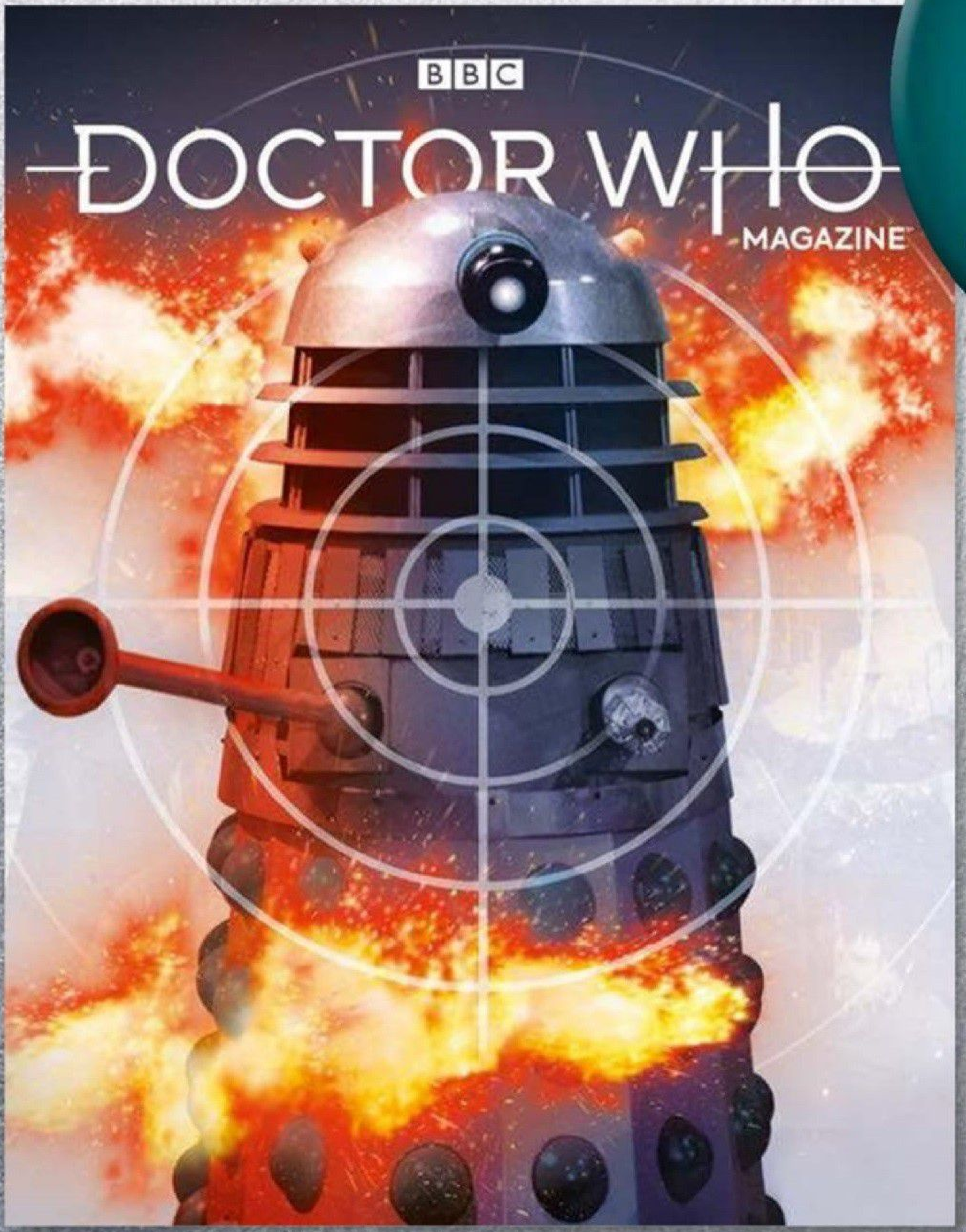

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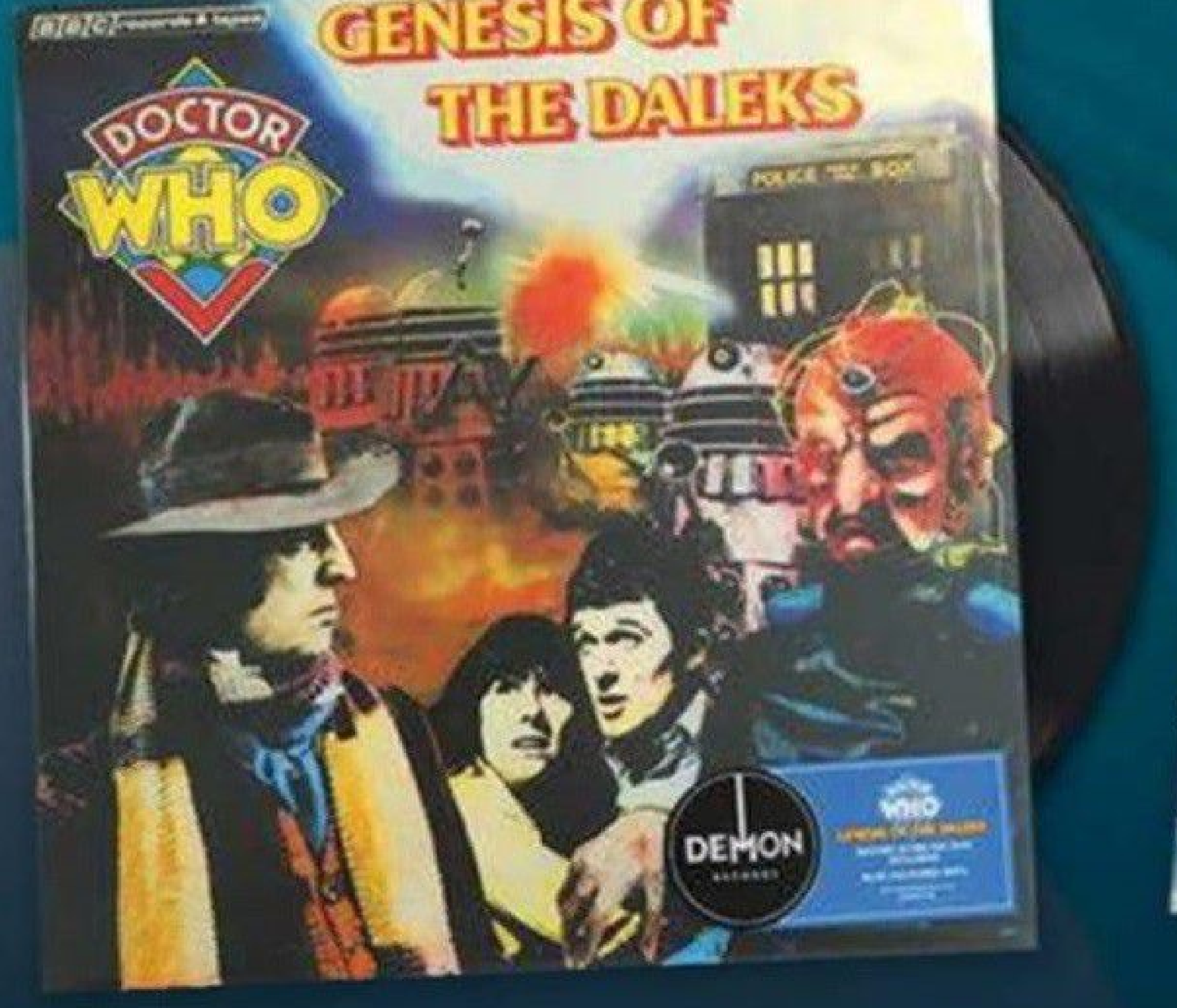
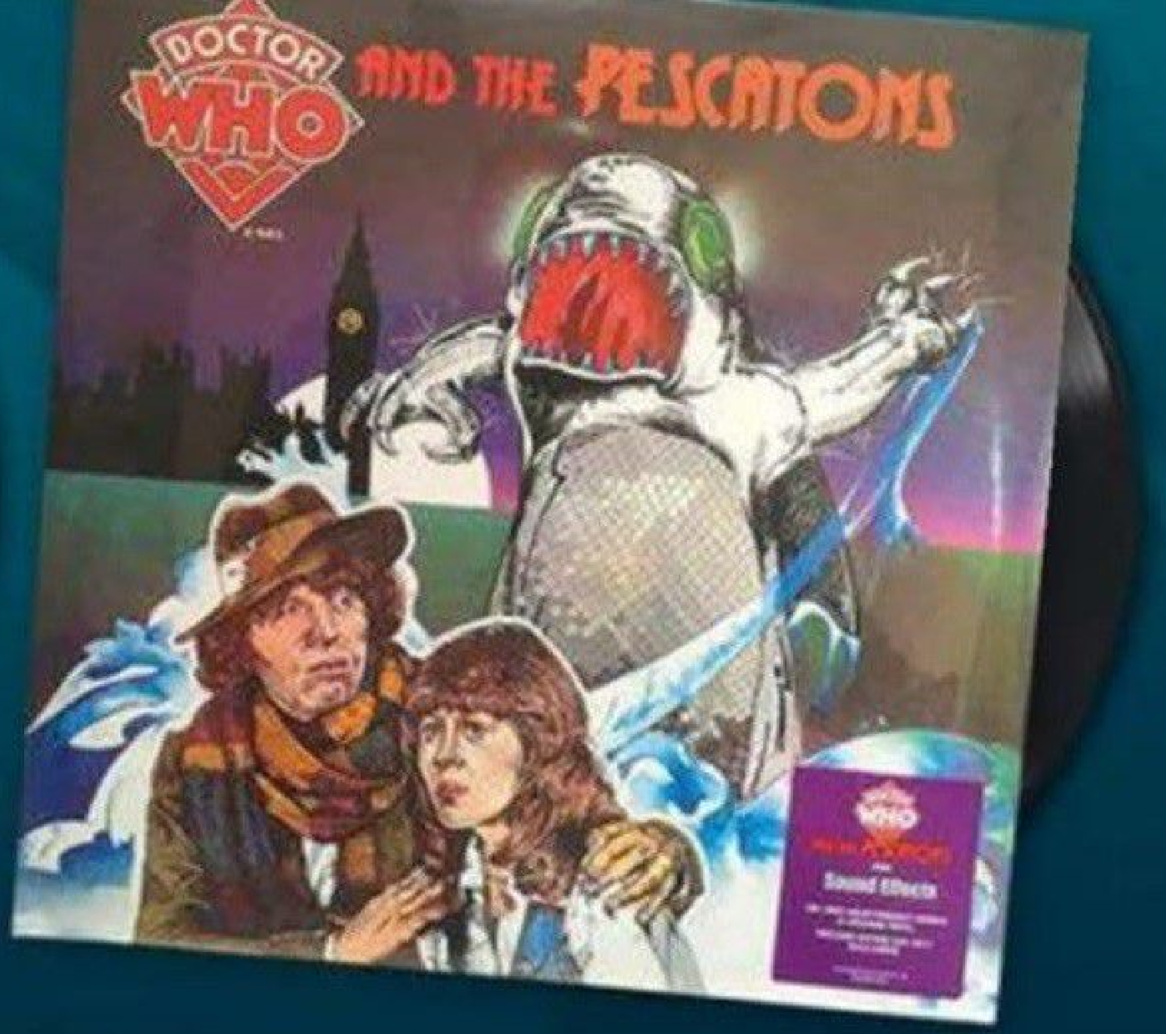
FOR THE RECORD

This year's Record Store Day includes lavish editions of *Doctor Who* soundtracks on a format that was once considered obsolete...

Feature by **TIM WORTHINGTON**


GENESIS OF THE DALEKS
DOCTOR WHO
DEMON


DOCTOR WHO AND THE PESCATONS

One of the highlights of 2016's Record Store Day was a new pressing of *Genesis of the Daleks*, a 1979 BBC Records and Tapes album featuring the edited soundtrack of the 1975 story with narration by Tom Baker. This came courtesy of Demon Records, a specialist reissue label known for its work in rock, soul and soundtracks – and more recently classic television and radio programmes.

2017's Record Store Day brought a double album combining *Doctor Who Sound Effects* – originally a 1978 release from BBC Records and Tapes – with *Doctor Who and the Pescatons*, Argo Records' 1976 story-LP featuring Tom Baker and Elisabeth Sladen. This was followed in 2018 by the first ever vinyl releases for the audio of two television stories. *The Tomb of the Cybermen* (1967) and *City of Death* (1979) had previously been released on CD by BBC Audiobooks, but the vinyl versions from Demon provided a new way of listening to the adventures.

For this year's Record Store Day (on Saturday 13 April), Demon has lined up a couple of new releases in the same vein. But before we get onto those, there's the not exactly small matter of *The Daleks' Master Plan* (1965-66)...

Only three episodes of this 12-part story are known to exist, and the surviving audio recordings have kept even experts guessing about some of the missing visuals. As well as benefitting from the warm, analogue glow of vinyl, Demon's box set boasts undeniably luxurious packaging.

"The use of colour was particularly important in our approach," says Daren Thienel, one of the directors and owners of design agency Oink. "We wanted to create a style that hadn't previously been used for *Doctor Who* products or merchandise; something contemporary and striking, but something that wouldn't alienate the target audience."

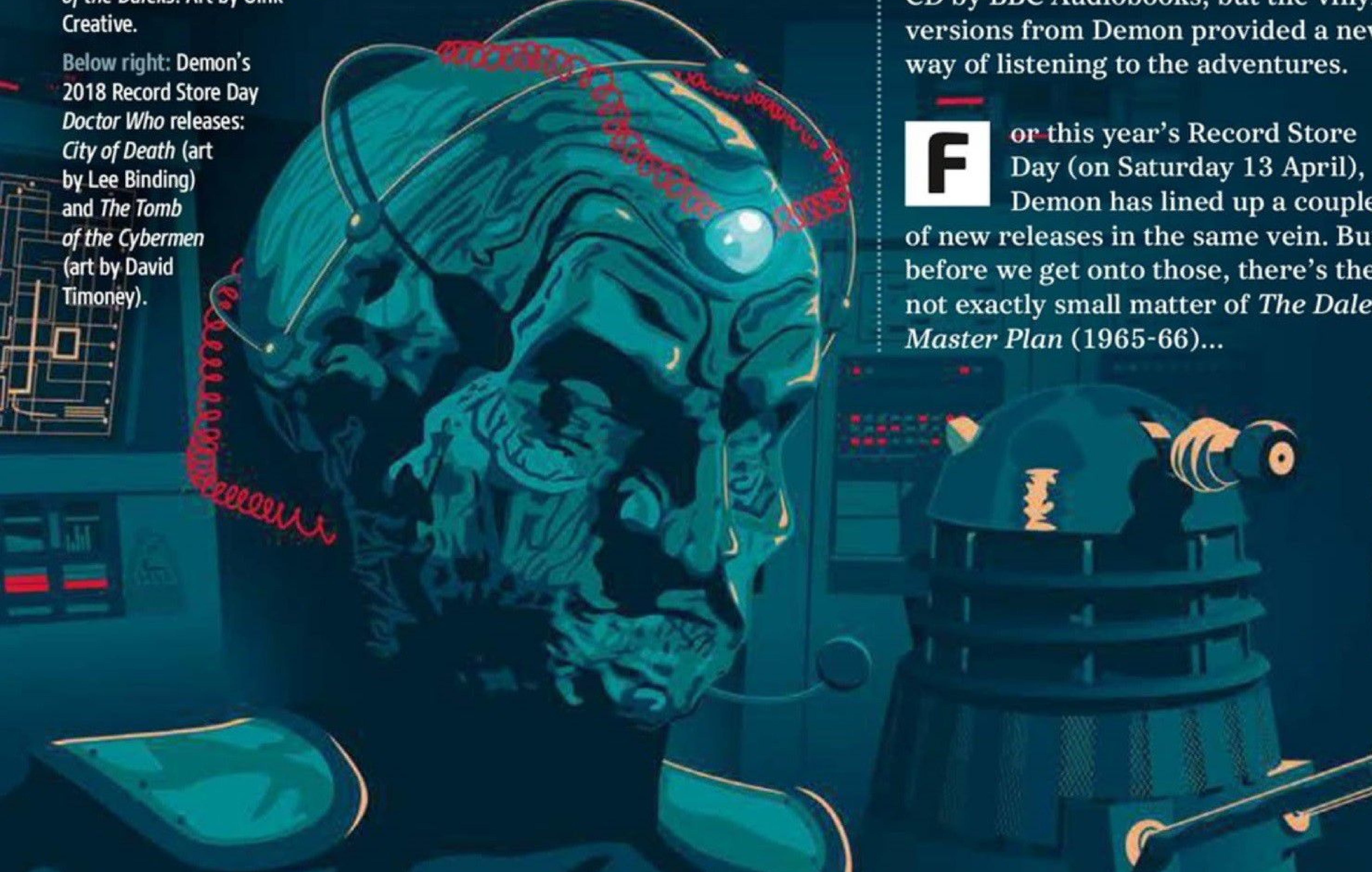
Michael Stevens, who has been part of BBC Audio in its various incarnations for nearly 20 years, has worked closely with Ben Stanley, Demon's Product and Marketing

Above right: Demon's Record Store Day releases of *Genesis of the Daleks* (2016) and *Doctor Who and the Pescatons* (2017).

Below left: Davros features on the cover of the 2019 release *Destiny of the Daleks*. Art by Oink Creative.

Below right: Demon's 2018 Record Store Day *Doctor Who* releases: *City of Death* (art by Lee Binding) and *The Tomb of the Cybermen* (art by David Timoney).

> "As the record rotates and the stylus moves across, that's a mini-performance in itself."
>
> JON CULSHAW



EXCLUSIVE TO RECORD STORE DAY 2018
DOCTOR WHO
CITY OF DEATH
THE ORIGINAL BBC TELEVISION SOUNDTRACK STARRING TOM BAKER
NARRATED BY LALLA WARD

DOCTOR WHO
THE TOMB OF THE CYBERMEN
THE ORIGINAL BBC TELEVISION SOUNDTRACK STARRING PATRICK TROUGHTON
NARRATED BY FRAZER HINES

Manager, on this series of releases. "*Doctor Who* was new territory for Oink," says Michael. "Ben and I were able to work with them in developing the look and feel, and they visualised the many and varied elements with great enthusiasm and attention to detail. We all considered several iterations before arriving at the final look."

Considering the size and scale of the story – and how little of it exists in visual form – the 'look' of *The Daleks' Master Plan* has certainly been given as much attention as the sounds. It clearly impressed Jon Culshaw, who recorded an enthusiastic 'unboxing' video for the official *Doctor Who* YouTube channel. Well known for his impressions of various Doctors and his readings for BBC Audiobooks, he's a lifelong fan of both *Doctor Who* and vinyl; indeed, the first single he ever bought was the 1973 release of the *Doctor Who* theme by BBC Records and Tapes. "The *Daleks' Master Plan* box is superb," says Jon. "As the record rotates and the stylus moves across, that's a mini-performance in itself. Vinyl is very evocative of the eras these stories come from."

Released in February, *The Daleks' Master Plan* has already proved popular. The next soundtracks to be made available will be *Galaxy 4* (1965) and *Destiny of the Daleks* (1979) on Record Store Day. With only one episode and a short clip remaining in the archive, *Galaxy 4* was chosen partly as a companion piece to *The Daleks' Master Plan*, although Michael notes that "It's a slice of pure 60s kitsch sci-fi, and very unearthly, which sounds great as audio alone." Similarly, *Destiny of the Daleks* was selected largely on account of having been broadcast immediately prior to *City of Death*, but Michael cites another, less obvious reason. "It was a direct sequel to *Genesis of the Daleks* – which was the first vinyl LP I ever owned – so it's appealing in that sense as well."

The gatefold sleeves for *Galaxy 4* and *Destiny of the Daleks* have also been designed by Oink. "We've had extremely positive feedback from Demon Music and the BBC," says the company's creative director Tom Fournier. "Fan reaction online has also been really positive, which is incredibly important to us as these are the people we want to please. We've already started working on the next projects for Demon. They're really exciting, so watch this space!" **DWM**

YOUR PLASTIC PAL

With *The Hitchhiker's Guide to the Galaxy*, Douglas Adams conquered pretty much every medium, from radio to film. But not vinyl. Rights complications prevented the BBC from releasing the original shows at the time, so fans had to settle for original cast re-recordings, with new music, from Original Records, a label that also released records by pop parody troupe The Heebeegeebees and the cast of the Radio 4 sketch show *Injury Time*, which Adams also wrote for. Although fondly remembered, they weren't quite the same; ironically, they are themselves unavailable nowadays due to rights issues.

In 2018 Demon finally released the original BBC Radio shows on vinyl, and Michael Stevens – who still owns the Original Records albums – pulled out all the stops to create the releases that really should have existed in 1979. "The resurgence of the format made it possible, and we were sure there'd be an audience," he says.

"*Hitchhiker's* is by far my favourite project I've worked on in recent years," says Oink's Tom Fournier. "We wanted to portray the humorous and fun nature of the original radio series with a hint of surrealism, using a vibrant and striking colour palette that would almost be an overload to the senses! It's a modern take on 1960s/70s pop art surrealism."

BBC
DOUGLAS ADAMS
THE HITCHHIKER'S GUIDE TO THE GALAXY
SECONDARY PHASE

THE DALEKS' MASTER PLAN

BBC
DOCTOR WHO
THE DALEKS' MASTER PLAN
ORIGINAL BBC TV SOUNDTRACK

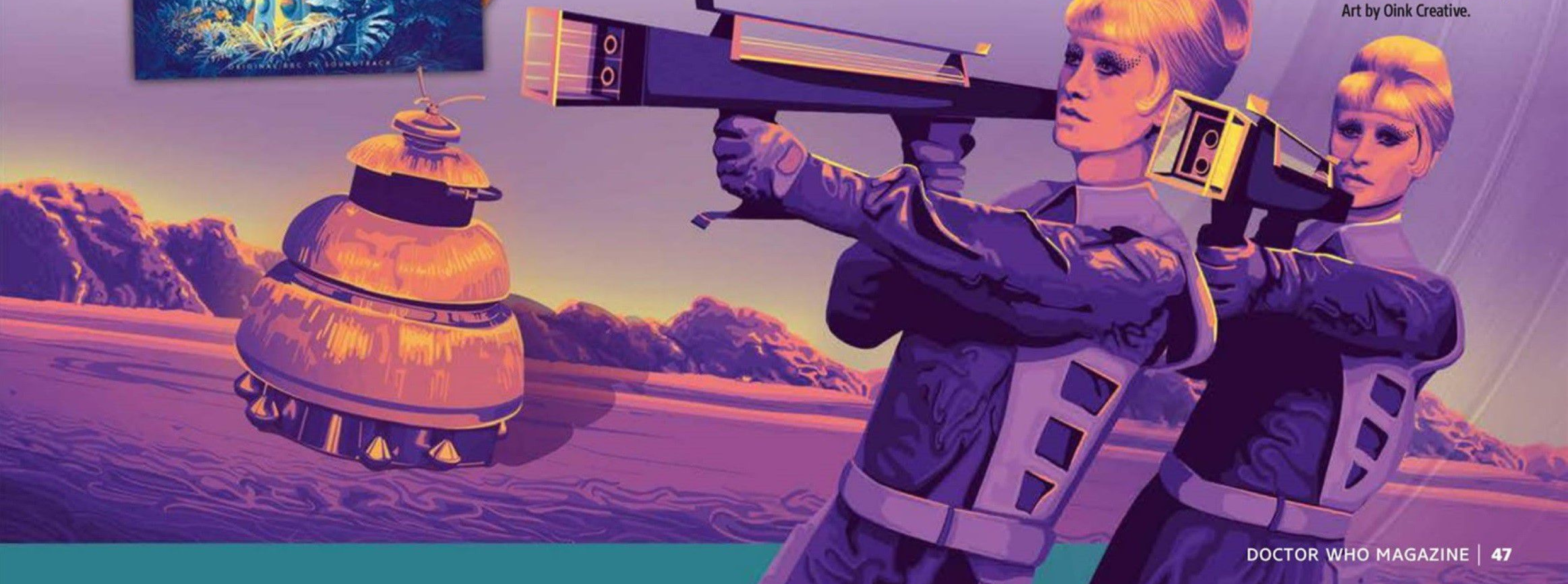
Top left: Jon Culshaw unboxes *The Daleks' Master Plan* at Television Centre.

Top right: Demon's 2018 release of *The Hitchhiker's Guide to the Galaxy: Secondary Phase*.

Above: The orange 'splatter' edition of *The Daleks' Master Plan*.

Far left: The box features striking cover art by Oink Creative.

Below: A Chumbley and two Drahvins feature on the cover of the 2019 release *Galaxy 4*. Art by Oink Creative.



THE IMAGINEER

Doctor Who has frequently relied on talented freelancers to bring its menagerie of monsters to life. In the 1980s this responsibility often fell to a company whose driving force was the late Richard Gregory.

Feature by **JONATHAN HELM**

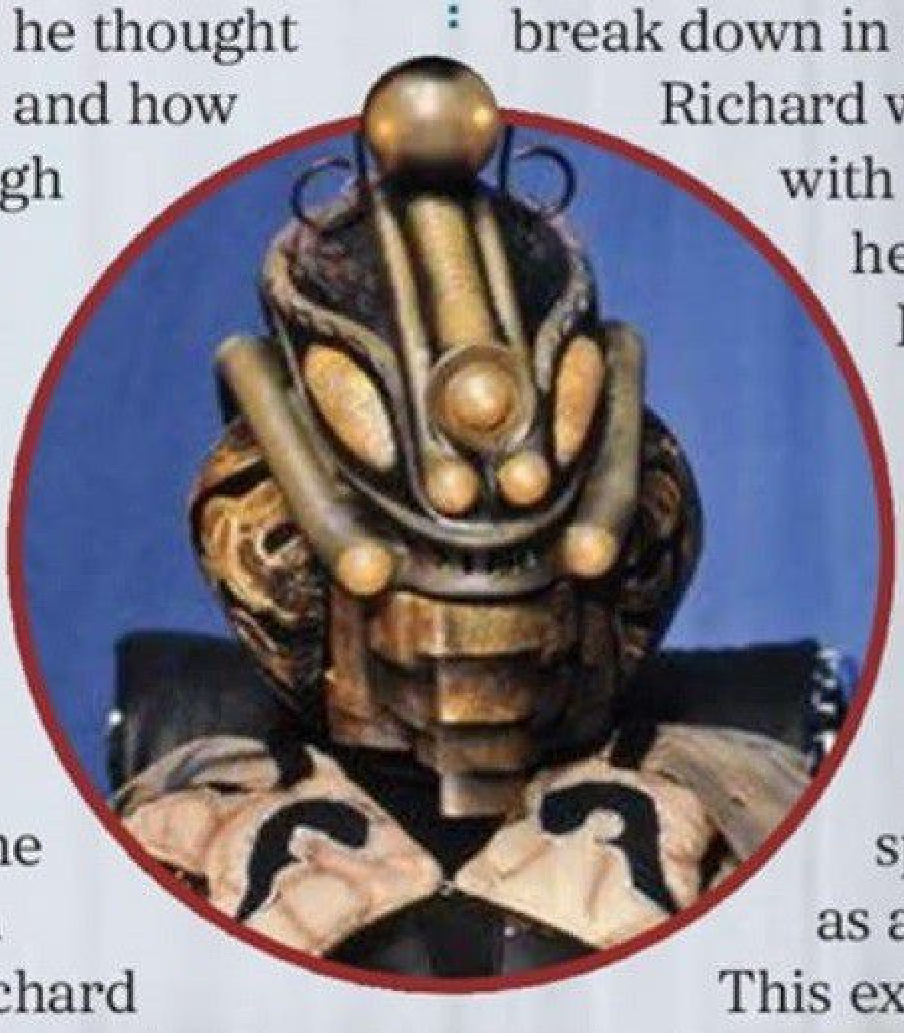
Richard Gregory, who died on 7 February, started his career building body panels and superstructures for Panther Westwinds, a manufacturer of sports cars. Then in 1979 he set up his own company with fellow technician John Powell and sculptor Rod Vass. The name Imagineering came from Richard, who was a science-fiction fan.

Adopting the motto "We do anything, anytime, anywhere", Imagineering began by sending out their portfolio to film and television companies, with the BBC and independent producer Gerry Anderson among the recipients. Richard explained the ethos behind Imagineering in an interview with **Doctor Who Magazine** in 1983: "Basically it's a team of artists working for themselves. Anyone hiring us can get a wide range of experience because we're not tied to any specific subject. It's a talent pool really."

Costume designer Dee Robson and visual effects designer Jim Francis, who had worked with Richard on the BBC2 production *The Hitchhiker's Guide to the Galaxy*, brought Imagineering to the attention of the *Doctor Who* production office in 1981. Robson had commissioned Imagineering to make Hotblack Desiato's fibreglass zoot-suit, while Jim Francis was so impressed by their work that he asked Richard to create the new computer, Slave, for the fourth series of *Blake's 7*.

As a result, Imagineering was commissioned to provide fibreglass details for the space suits in *Four to Doomsday* (1982) and then engaged to work on *The Visitation* (1982). Richard constructed all three bodies for the alien Terileptils and two of the heads; the animatronic third head was handled by visual effects designer Peter Wragg. Richard's expertise working with fibreglass was called upon again when he created six hemispherical battle helmets for *Castrovalva* (1982).

Undoubtedly Richard's most important commission for *Doctor Who* was to redesign the Cybermen for *Earthshock* (1982). Richard produced dozens of illustrations, showing how he thought the Cybermen should look and how they could be built. Although the final decision lay with costume designer Dinah Collins, she entrusted Richard with the bulk of the design work.

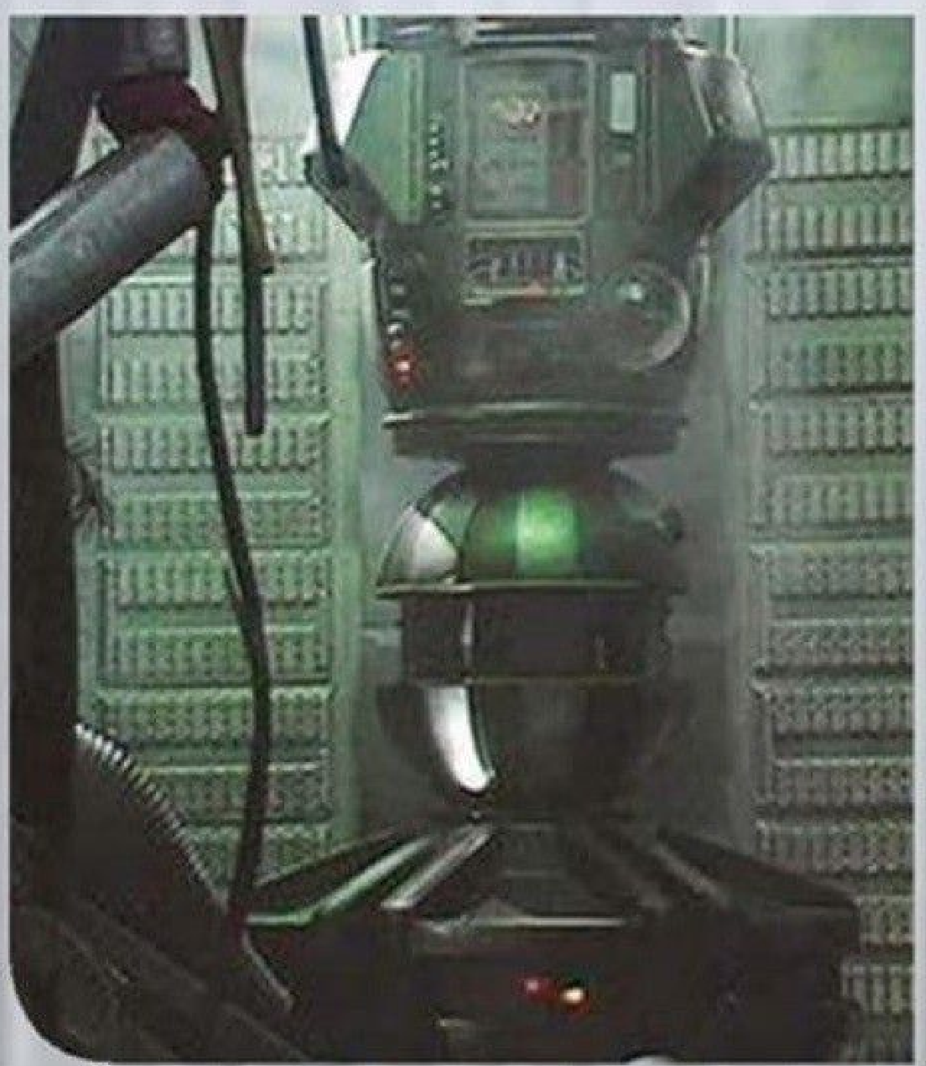


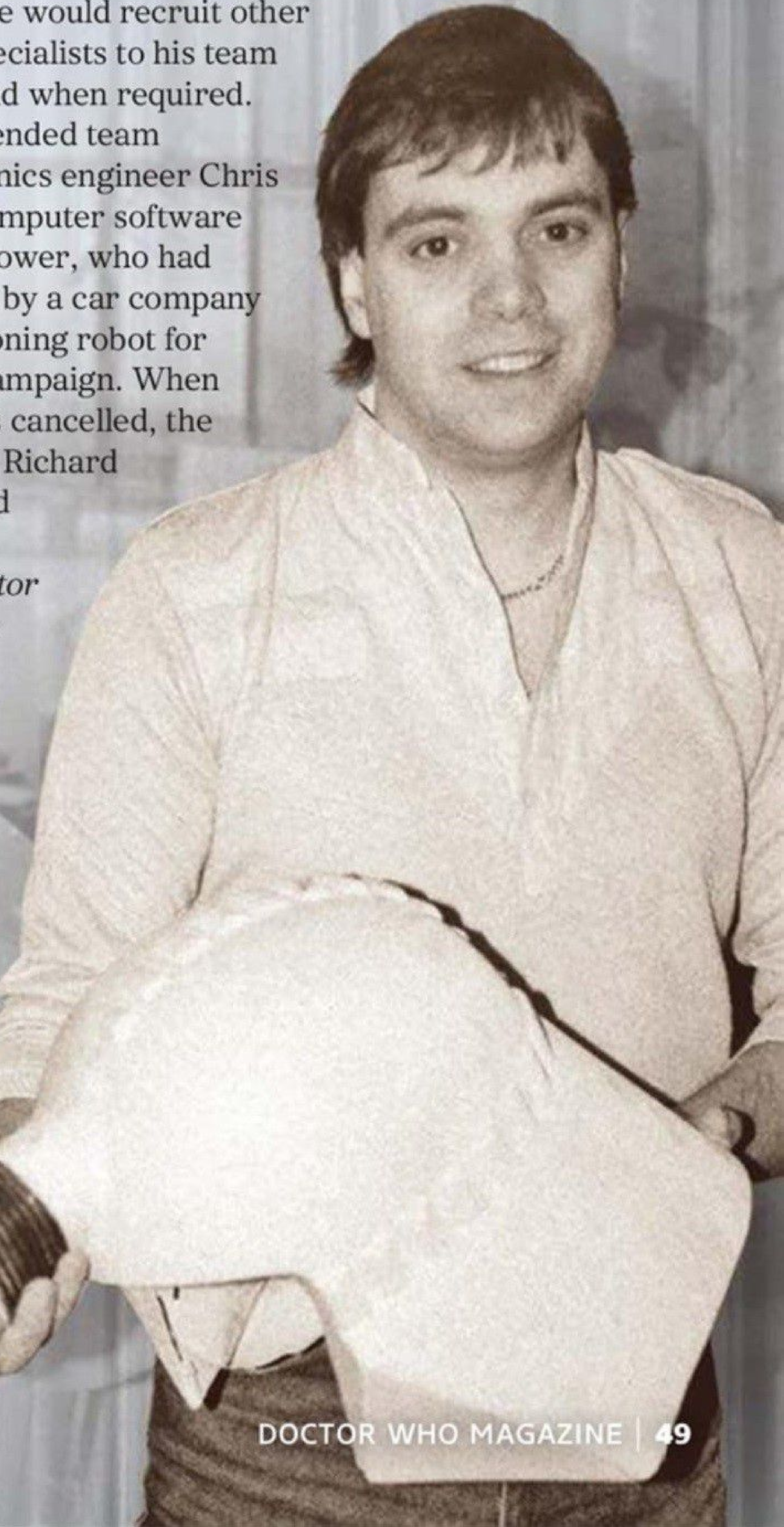
To thank him for his uncredited work designing the Cybermen, producer John Nathan-Turner offered Richard his first and only on-screen credit on *Doctor Who*, as the puppeteer of 'The Beast' in *Time-Flight* (1982). Clad in a figure-hugging cat suit of green CSO material, Richard operated the large glove puppet, his arms being the twin necks of the creature. The puppet was another of Richard's creations, as were the Plasmatons in the same serial.

For *Arc of Infinity* (1983), Richard showcased Imagineering's electronics expertise by building a top-heavy helmet for Omega, rigged with lights activated by actor Ian Collier's voice. While working on Gerry Anderson's *Terrahawks* (1983-86), Richard had been inspired by the electronics and servo-mechanisms from old 1960s puppets loaned to him by Anderson. The Omega mask also incorporated voice-actuated servos to make the three mouthpiece flaps twitch as Omega spoke. Sadly, this elaborate mechanism was never used as it was noisy and had a tendency to break down in studio. Nevertheless, Richard was sufficiently pleased with the finished costume that he applied his own initials, RJG, to the swirling pattern on Omega's chest plate.

By now Richard was essentially running Imagineering alone and he would recruit other specialists to his team as and when required. This extended team included electronics engineer Chris Padmore and computer software designer Mike Power, who had been contracted by a car company to build a functioning robot for a promotional campaign. When the contract was cancelled, the duo approached Richard and he suggested introducing the robot to the *Doctor Who* team. John Nathan-Turner was sufficiently impressed →

Undoubtedly Richard's most important commission for *Doctor Who* was to redesign the Cybermen for *Earthshock*.





Opposite page: One of the Cybermen designed by Richard Gregory; and Richard himself in 1983, with an original head from *Earthshock* (1982).

Far left: Richard as the puppeteer of 'The Beast' in *Time-Flight* (1982).

Left: 'The Beast' threatens Captain Stapley (Richard Easton) and First Officer Bilton (Michael Cashman) in Part Two of *Time-Flight*.

Left inset: The helmet Richard created for Omega (Ian Collier) in *Arc of Infinity* (1983).

Below left: Slave, the servile ship's computer from the fourth and final series of *Blake's 7* (1981).

Below centre: For *The Visitation* (1982), Richard constructed all three bodies for the Terileptils and two of the heads.

Below: Richard in his workshop on 10 December 1983, with a helmet he was creating for *Resurrection of the Daleks* (1984).
Photo © Paul Vanezis.

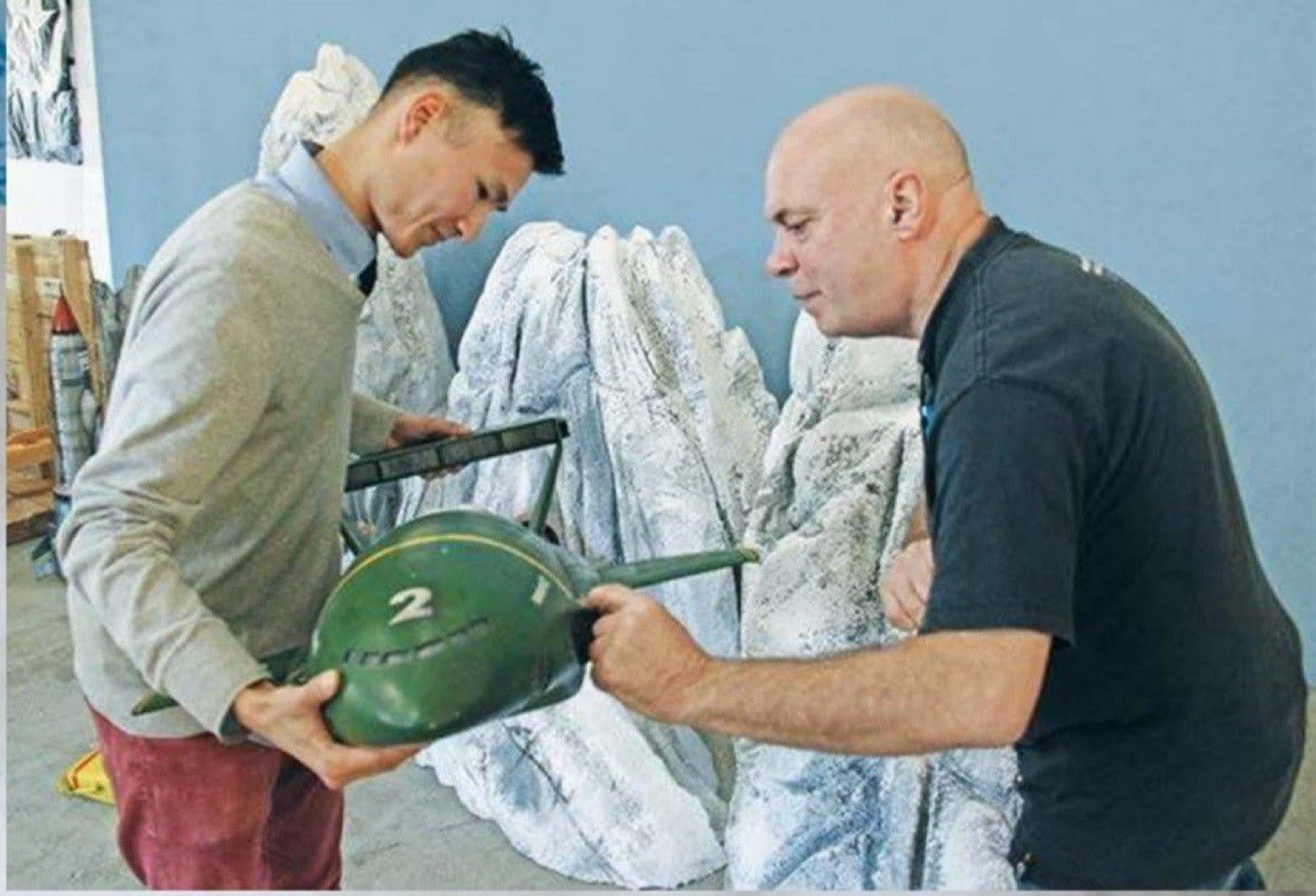
Right: The huge fibreglass Malus head in *The Awakening* (1984).

Far right: Richard (right) at work on *The Abominable Snowman*, an episode of the *Thunderbirds 1965* project shot in 2017. Photo © James Fielding.

Below left: Kamelion made its second and final appearance in *Planet of Fire* (1984).

Below right inset: The Sontarans Stike (Clinton Greyn) and Varl (Tim Raynham) in *The Two Doctors* (1985).

Bottom right: Richard was reunited with some old friends in 2018. Photo © Stephen La Rivière.



Richard was always happy to welcome fans to Imagineering's workshop in Oxfordshire.

→ that he decided to make the robot part of the TARDIS crew. And so Kamelion was born.

Moving into Season 21 (1984), Richard worked on the Sea Devil and Silurian costumes in *Warriors of the Deep* and created the huge fibreglass Malus head for *The Awakening*. Once again, Richard drew upon his knowledge of the techniques used in Gerry Anderson's Supermarionation puppets. Richard also built the smaller Malus, which was a four-feet-tall puppet. Delighted with the prop, Richard was disappointed when it received only limited screen time. For *Resurrection of the Daleks*, Richard designed the gas masks worn by the prison-ship crew, the body armour worn by the Dalek agents and also their distinctive helmets. The eyestalk attachments were a late addition and John Nathan-Turner was furious when he saw them.

Richard was always happy to welcome fans to Imagineering's workshop in Oxfordshire. Visitors included Gerry Anderson, who brought his young son Jamie, and future visual effects designer Mike Tucker. "Richard made me realise that you could work on television effects outside of the BBC," recalls Mike. "From the point that I learned of the existence of the BBC Visual Effects Department, it was my ambition to work there. When I was at college, I came across a picture of Richard holding a Cyberman head in the pages of the *Radio Times Doctor Who 20th Anniversary Special*. It became clear that Richard was not actually part of the BBC, but a contractor running his own company."

Determined to pick Richard's brains, Mike and fellow student Robert Allsopp tracked Richard down to his workshop and arranged a visit. "For some bizarre reason, Rob and I decided that the best way to impress Richard was to sculpt badges depicting some of the creatures that he had been involved with, and we arrived at his workshop proudly wearing a Terileptil and a Malus on our lapels. Richard was very polite about that."

Imagineering's work on the Colin Baker era of *Doctor Who* included creating lightweight dummy Cybermen heads, Bates' robotic arm and the Cyber Controller costume for *Attack of the Cybermen* (1985), plus various control and communication devices for *The Mark of the Rani* (1985). Richard was then entrusted with reviving yet another classic race of monsters when he redesigned the Sontarans for *The Two Doctors* (1985).

By the time the Cybermen returned in *Silver Nemesis* (1988), Richard was too busy to contribute to the new costumes and he entrusted most of the work to his protégé, Toby Chamberlain. "I'd visited Richard's studio in the early 1980s," says Toby. "Later, he took me on at Imagineering and taught me everything I know. It was a mark of his trust and generosity that when the opportunity arose to redesign the Cybermen for a second time, he entrusted me to manage it."

However, there was one classic *Doctor Who* monster that Richard sadly never got a chance to redesign, as Toby recalls. "Richard always wanted to redesign the Daleks and he created a number of detailed design drawings for John Nathan-Turner." The design drawings have been lost but Toby remembers seeing them quite clearly. "Richard kept the same basic design but he made them more functional-looking and industrial. They were remarkably similar to how the Daleks looked when they came back in 2005."

Although Richard never got to redesign the Daleks, his career went from strength to strength. His later credits included *Who Framed Roger Rabbit* (1988), Gerry Anderson's *Space Precinct* (1994-95), *Walking with Dinosaurs* (1999), *The Dark Knight* (2008), *Tomb Raider* (2018), several James Bond films, and many more.

In recent years he'd been working with his close friend Jamie Anderson on the pilot episode of *Firestorm*. "Richard could have retired years ago but he loved the work so much," says Jamie. "He was always very modest and incredibly generous with his time. He was always supportive to students, many of whom are now working in the industry thanks to Richard. As well as his great body of work, he's left a legacy of positivity and we are all truly richer for having known him." **DWM**

HERALD OF MADNESS
PART THREE

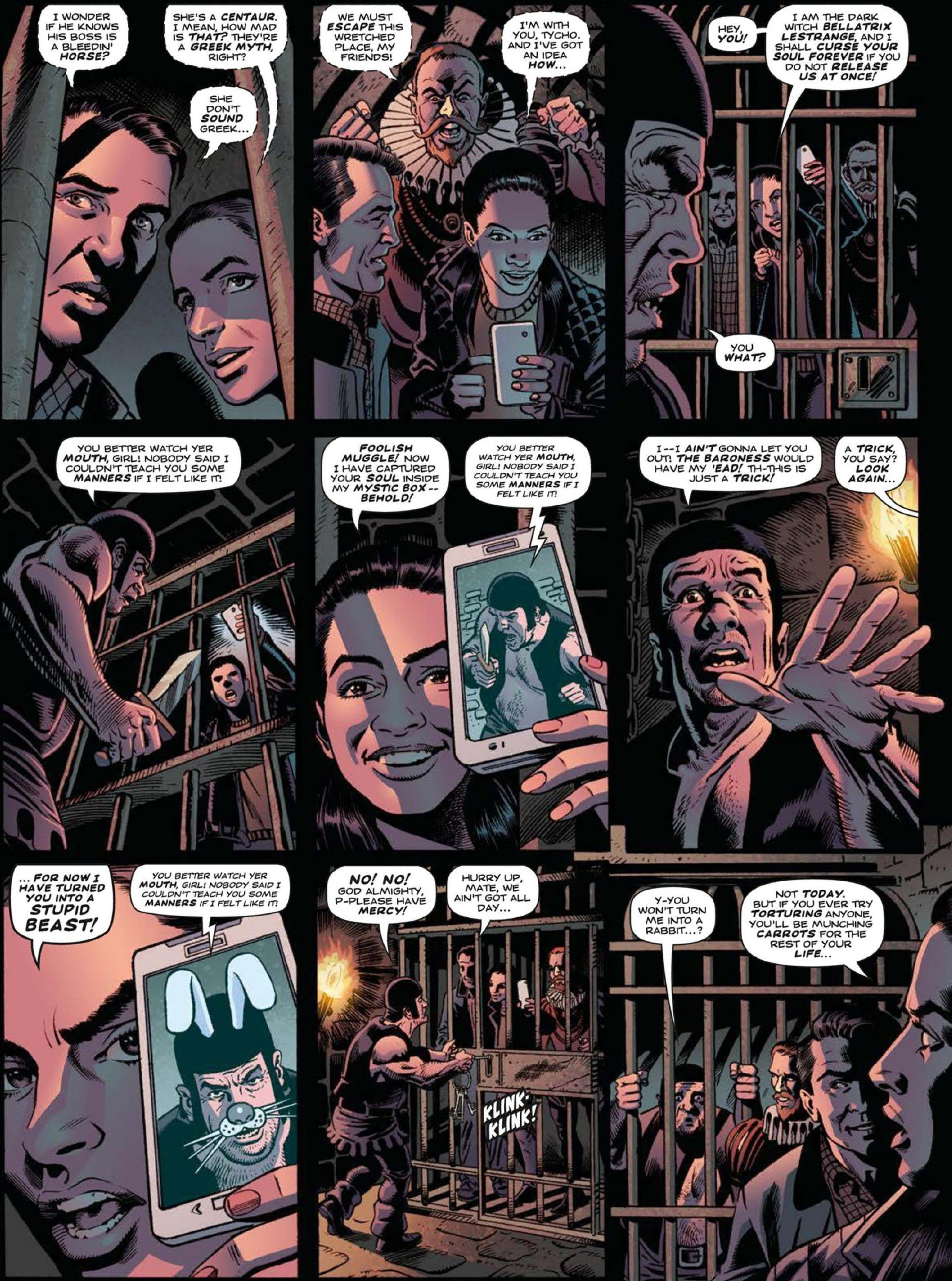
SCOTT GRAY - Story
MIKE COLLINS - Pencil Art • DAVID A ROACH - Inks
JAMES OFFREDI - Colours • ROGER LANGRIDGE - Lettering
PETER WARE & MARCUS HEARN - Editors

Castle Houska
Bohemia, 1601
YAZ, LOOK OUT!
SKRASSH!
HEAD FOR THE *DOOR!* SHE WON'T BE ABLE TO GET DOWN *THE STAIRS!*
THWOOOSH!
YAAAH!
I HAVE ENCOUNTERED WRETCHES LIKE YOU *BEFORE* -- ONES WHO HAVE TRIED TO *CHALLENGE* ME... TO *THWART* ME...
SLAMM!
...YOU WILL JOIN THEM ALL IN DEATH!

STOP!
BARONESS -- I DO NOT KNOW WHAT YOU TRULY ARE, BUT YOU CLAIMED I WAS IMPORTANT TO YOUR PLANS! IF THAT IS SO, HEAR ME NOW!
I WILL DO AS YOU SAY BUT ONLY IF YOU SPARE THEIR LIVES!
VRRSSSSH!
YOUR COURAGE DOES YOU CREDIT, JOHANNES KEPLER...
VERY WELL.
M-MY THANKS.
BARONESS, WE HEARD CRIES! HAVE YOU BEEN HARMED?
YOU'VE ARRIVED JUST IN TIME, CAPTAIN...
THESE TWO ARE INTRUDERS AND SPIES, SENT HERE TO DESTROY THE GATHERING. PLACE THEM IN THE DUNGEON.
I MAY NOT KNOW THE SECRET OF YOUR ILLUSIONS, BARONESS RUSKOVITCH, BUT I AM NOT FOOLED! YOUR TRICKERIES WILL BE EXP —
PLACE THIS ONE IN THE DUNGEON ALSO.
G'WAN, GET MOVIN'!
UNHAND ME, YOU DOG! I AM TYCHO BRAHE, THE EMPEROR'S ASTRONOMER!
DON'T THINK THAT CUTS MUCH ICE AROUND HERE, TYCHO...
NOW, JOHANNES -- LET US SPEAK PLAINLY. I HAVE MUCH TO OFFER YOU, BUT AS I AM SURE YOU HAVE LEARNED...
KNOWLEDGE ALWAYS COMES WITH A PRICE.

HEAR ME, MY BRETHREN! THE DOCTOR AND THE YOUTH ARE AT LARGE SOMEWHERE IN THE TUNNELS, PLANNING OUR DEFEAT...
FIND THEM AND CRUSH THE BREATH FROM THEIR BODIES!
GIVE 'EM A COUPLE MORE MINUTES...
WE COULD'VE JUST LEGGED IT EARLIER, Y'KNOW...
THAT'S WHAT BROTHER DOMINIK ASSUMED WE'D DO.
I THINK HIS "BRETHREN" HAVE BEEN PROGRAMMED TO GUARD THIS CIRCLE -- I WANTED OL' DOM TO SEND THEM OFF HUNTING SO WE COULD GET A GOOD LOOK AT IT...
THAT'S THE SAME SWORD THEY'VE GOT ON THEIR MASKS. IS THIS SOMETHING THEY WORSHIP?
MOST LIKELY. AND I DOUBT IT'S ANYTHING NICE...
IT'S WARM! WHY DO I THINK THAT ISN'T A GOOD SIGN...?
KK-RKKK
SHREEEEEE!
NYAAAHH!
DOCTOR!!!

DOCTOR...?
DOCTOR, SAY SOMETHING! PLEASE!
DeVOurInG tRusT AnD LiGHT AnD
GatHeRiNG CoLOuR fOr sOUnD dAwNinG
aLL SpiRaL AsHes FiLLinG
LaKes UntOLd
GENTLEMEN, NIGHT HAS FALLEN! OUR FRIENDS THE STARS SMILE DOWN UPON US ONCE MORE.
IN CELEBRATION, I HAVE GIFTS FOR YOU ALL...
PLEASE ACCEPT THESE FINE CRYSTAL ORBS AS A TOKEN OF MY ADMIRATION...
I FEEL CERTAIN YOU WILL FIND THEM INSPIRATIONAL.
HA-HA-HA! YOU ALL COMFY? GOOD!
YOU LOT ARE MY FIRST GUESTS, Y'KNOW! I'M HOPIN' THE BARONESS WILL LET ME HAVE A LITTLE FUN...
I GOT ME SOME NEW THUMBSCREWS FROM SICILY YESTERDAY AN' I'D LOVE TO TRY 'EM OUT!
YOU'RE A RIGHT CHARMER, AIN'T YA?


I WONDER IF HE KNOWS HIS BOSS IS A BLEEDIN' HORSE?
SHE'S A CENTAUR. I MEAN, HOW MAD IS THAT? THEY'RE A GREEK MYTH, RIGHT?
SHE DON'T SOUND GREEK...
WE MUST ESCAPE THIS WRETCHED PLACE, MY FRIENDS!
I'M WITH YOU, TYCHO. AND I'VE GOT AN IDEA HOW...
HEY, YOU!
I AM THE DARK WITCH BELLATRIX LESTRANGE, AND I SHALL CURSE YOUR SOUL FOREVER IF YOU DO NOT RELEASE US AT ONCE!
YOU WHAT?
YOU BETTER WATCH YER MOUTH, GIRL! NOBODY SAID I COULDN'T TEACH YOU SOME MANNERS IF I FELT LIKE IT!
FOOLISH MUGGLE! NOW I HAVE CAPTURED YOUR SOUL INSIDE MY MYSTIC BOX -- BEHOLD!
YOU BETTER WATCH YER MOUTH, GIRL! NOBODY SAID I COULDN'T TEACH YOU SOME MANNERS IF I FELT LIKE IT!
I--I AIN'T GONNA LET YOU OUT! THE BARONESS WOULD HAVE MY 'EAD! TH-THIS IS JUST A TRICK!
A TRICK, YOU SAY? LOOK AGAIN...
... FOR NOW I HAVE TURNED YOU INTO A STUPID BEAST!
YOU BETTER WATCH YER MOUTH, GIRL! NOBODY SAID I COULDN'T TEACH YOU SOME MANNERS IF I FELT LIKE IT!
NO! NO! GOD ALMIGHTY, P-PLEASE HAVE MERCY!
HURRY UP, MATE, WE AIN'T GOT ALL DAY...
KLINK-KLINK!
Y-YOU WON'T TURN ME INTO A RABBIT...?
NOT TODAY. BUT IF YOU EVER TRY TORTURING ANYONE, YOU'LL BE MUNCHING CARROTS FOR THE REST OF YOUR LIFE...

HOLD, I HAVE FORGOTTEN MY SWORD! I'LL BE BUT A MOMENT...
WE'LL WAIT FOR YOU, TYCHO...
OKAY, SO WHAT DO WE DO NOW?
THERE'S NO CHANCE DAGMAR'S FROM EARTH. TYCHO SAID SHE'D ONLY BOUGHT THIS CASTLE RECENTLY-- SHE'S SET UP THIS ASTRONOMER PARTY FOR SOMETHING SPECIAL, AND I'VE GOT A BAD FEELIN' IT'S HAPPENIN' TONIGHT.
WE'D BETTER FIND THE DOC AND RYAN, THEY MIGHT'VE RUN INTO TROUBLE TOO...
BUT JOHANNES NEEDS OUR HELP NOW. REMEMBER WHAT THE DOCTOR SAID...
... JOHANNES WILL MAKE HISTORY. HE'LL CHANGE THE WAY PEOPLE LOOK AT ASTRONOMY FOREVER...
... HE'S GOING TO BE WAY MORE IMPORTANT THAN TYCHO.
WE CAN'T LET HIM GET HURT...
THESE ORBS ARE WORKS OF ART!
INDEED! THEY SEEM TO GLOW WITH AN INNER FIRE...
ZZZAHHKK!
AAAHH!
ZZZSSZZZZZZZZSSSZZZZZ

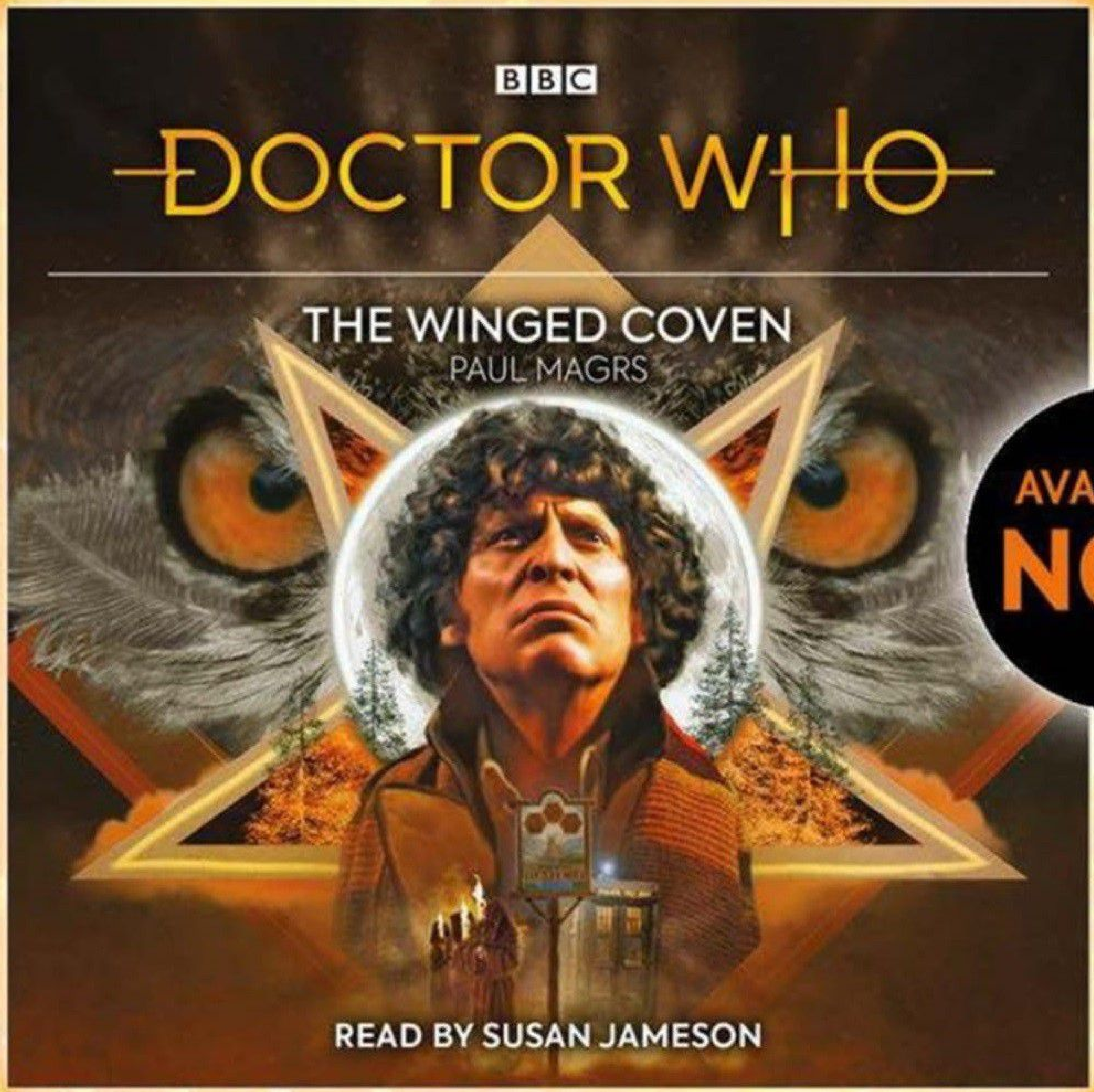
WE'RE BACK **UPSTAIRS**, DOCTOR -- C'MON, SAY **SOMETHING...**
SeEkiNG sHadOW WhEeLinG flAmE
I MEANT SOMETHING THAT MAKES **SENSE!**
sLeEP rEgREtS bY aLL deCiSIoNS FLOWERiNG FuLLy
DOCTOR, PLEASE, **SNAP OUT OF IT!**
I **REALLY** NEED YOU TO —
OH, **GREAT...**
$\partial c_a/\partial t = [J^1_a\alpha(c, c_a) + J_a(c_a)\beta(c, c_a)]R + D_a\nabla^2 c_a - k c_i c_a$
$G_\lambda(a,b) = \frac{(1+a+b)\exp(N_\lambda(a,b))}{\left(b+\lambda W\left(\frac{1}{\lambda}e^{(1+a)/\lambda}\right)\right)\left(a+\lambda W\left(\frac{1}{\lambda}e^{(1+b)/\lambda}\right)\right)}$
$\nabla^2 c = \kappa^2 c, \partial c_a/\partial t = [J^1_a\alpha(c, c_a) + D_a\nabla^2 c_a - k c_i c_a$
WHAT'S **HAPPENED** TO EVERYONE...?
MY COLLEAGUES HAVE BEEN **ENTRANCED!**
OI! HOW DID YOU THREE GET OUT OF THE **DUNGEON?!**
UH-OH...
BACK, YOU CRAVEN LOUTS! **BACK,** I SAY!
WH-WHAT...?

HE'S MAD!
SKEESH!
YOU FOOLS ARE IN THE SERVICE OF A BLACK-HEARTED WITCH! I WOULD NOT ADMIT IT BEFORE, BUT NOW I SEE THE TRUTH...
... THERE IS DEVILRY AFOOT TONIGHT!
OOOFF!
THWUMP!
$\partial R/\partial t = [D_{\text{cell}} - \lambda_2 \partial\gamma/\partial c_a R^2 + rR$
D'YOU REMEMBER WHAT DAGMAR SAID EARLIER? ABOUT WHAT SHE WANTED FROM THEM...?
YEAH...
"A MEETING OF THE MINDS."
$\frac{G_\lambda(p,b) - G_\lambda(a,b)}{p-a}$
THE TIME IS NOW, JOHANNES! NOW!
KK-KRAAK!
HAH-HAH-HAH-HAH!

NEXT: THE FACE OF CHAOS!

BBC

Run for your life!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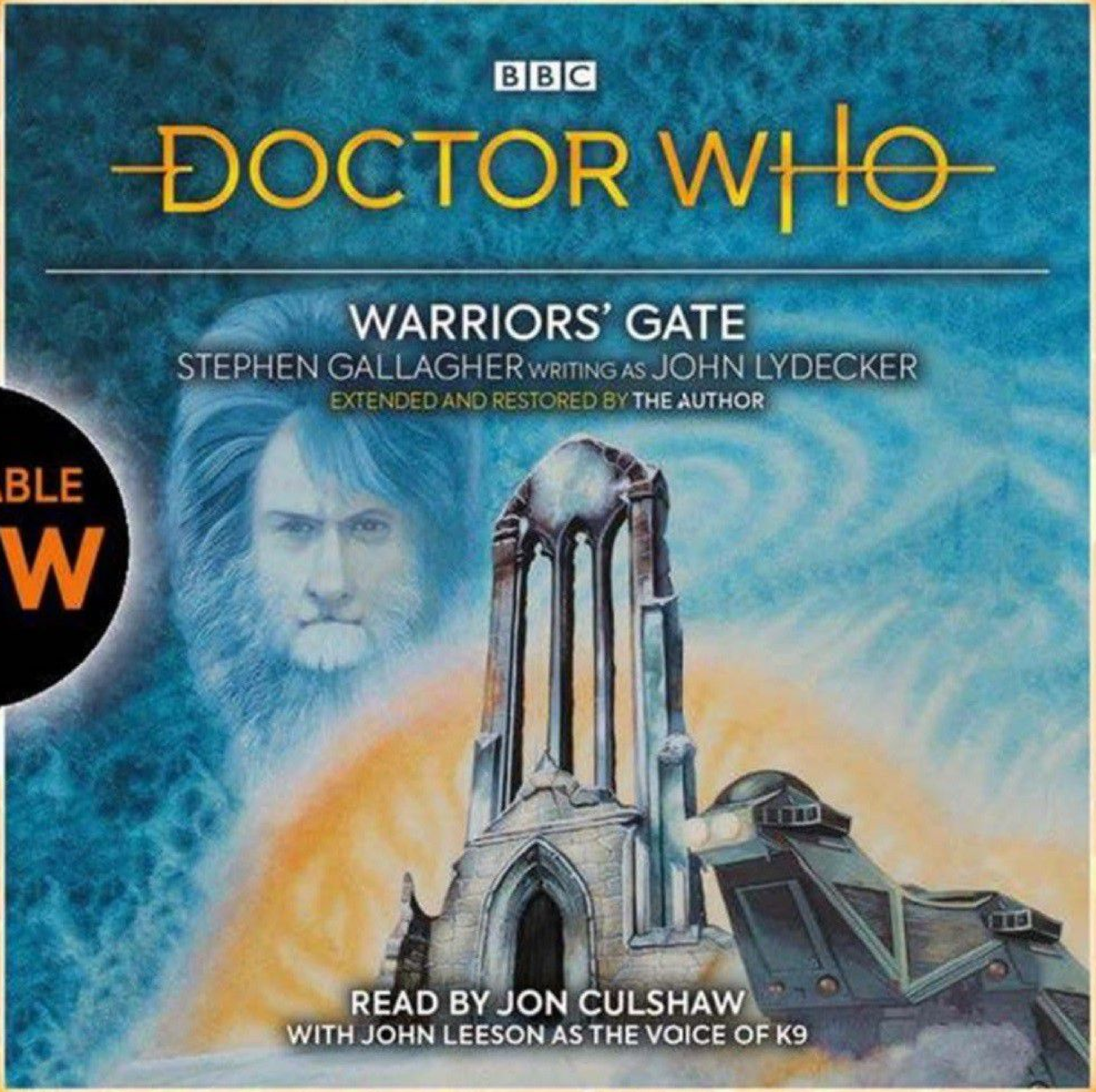
DOCTOR WHO
THE WINGED COVEN
PAUL MAGRS
READ BY SUSAN JAMESON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DOCTOR WHO
WARRIORS' GATE
STEPHEN GALLAGHER WRITING AS JOHN LYDECKER
EXTENDED AND RESTORED BY THE AUTHOR
READ BY JON CULSHAW
WITH JOHN LEESON AS THE VOICE OF K9

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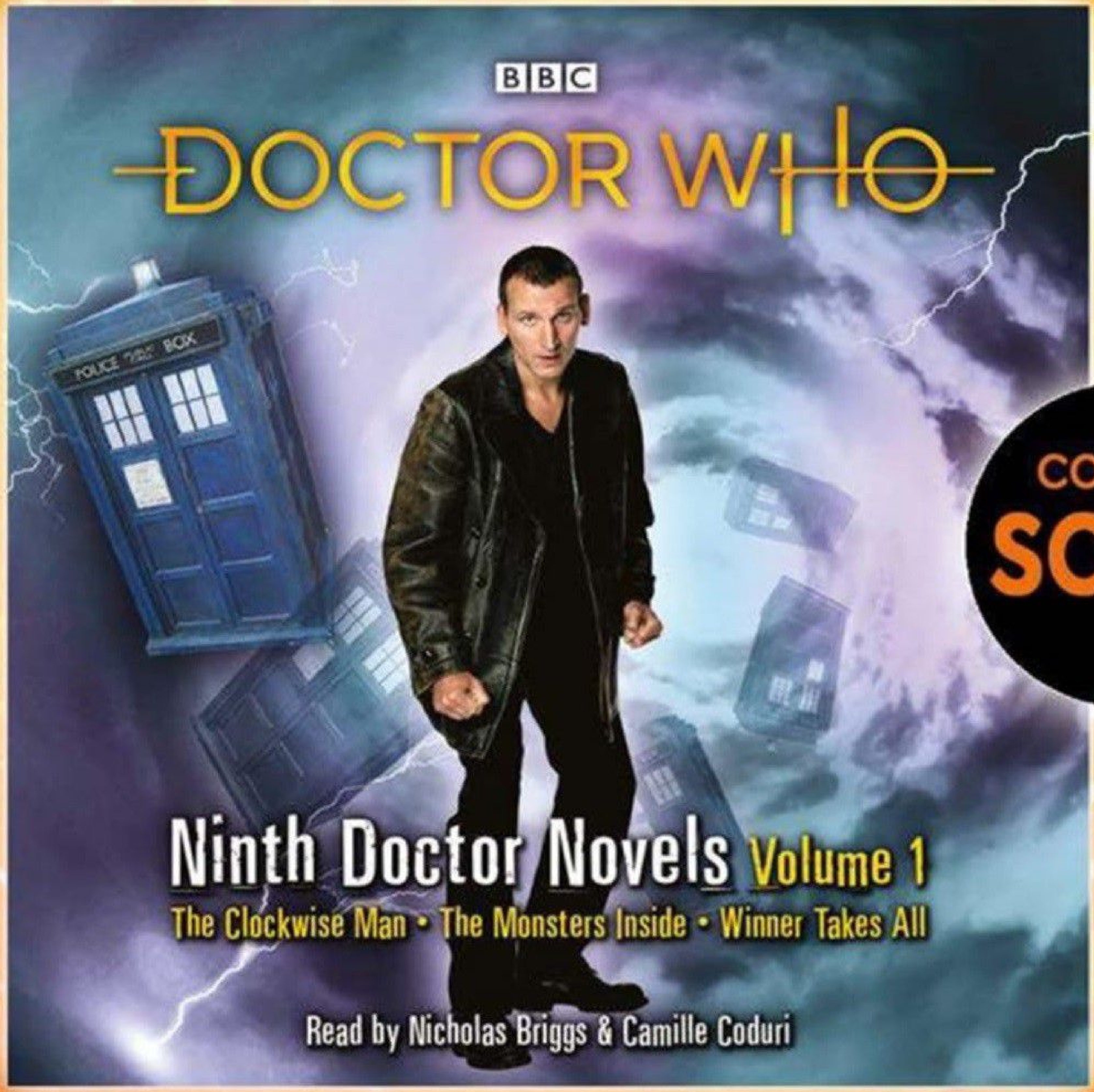
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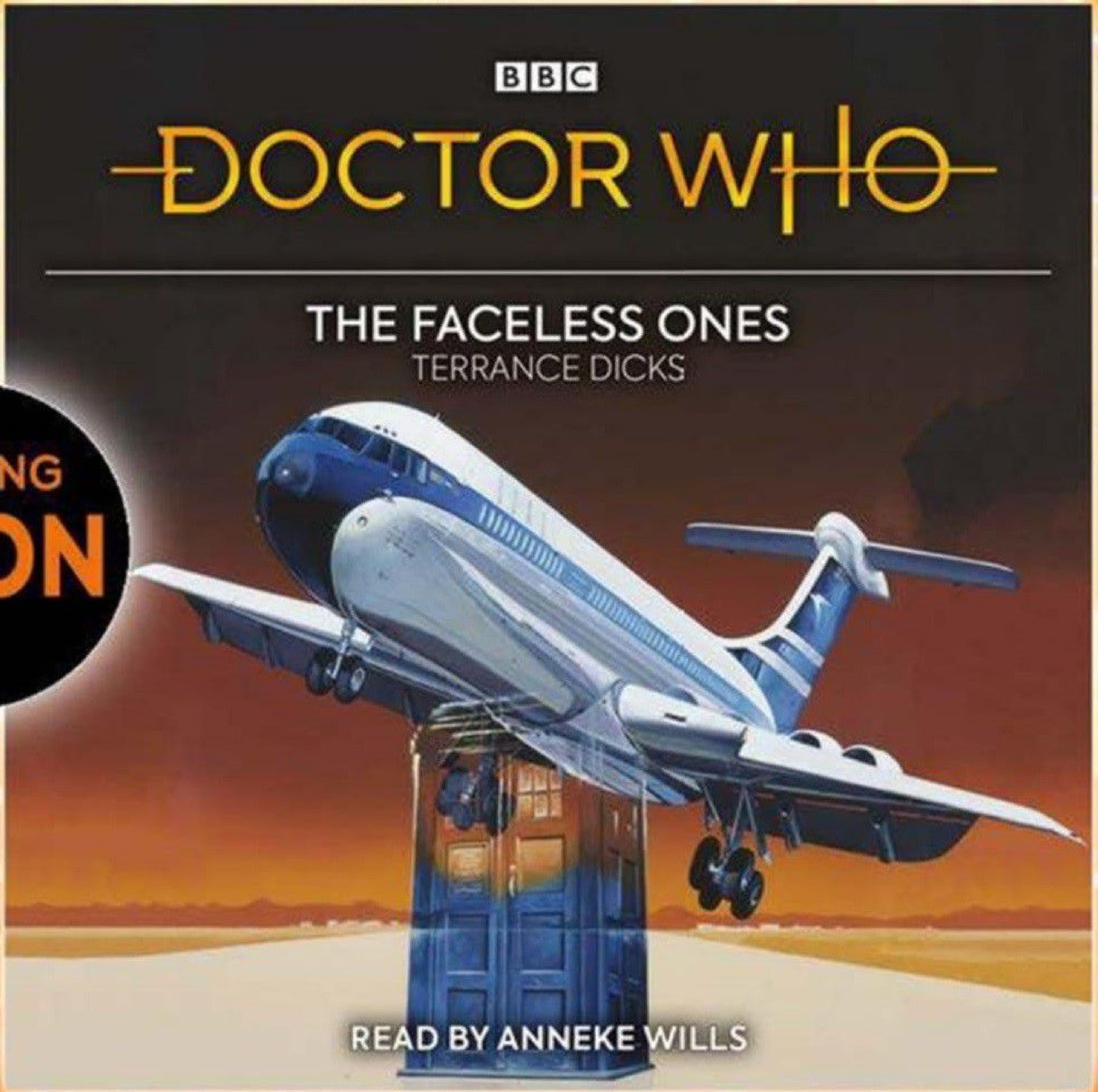
DOCTOR WHO
POLICE BOX
Ninth Doctor Novels Volume 1
The Clockwise Man • The Monsters Inside • Winner Takes All
Read by Nicholas Briggs & Camille Coduri


BBC
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The Eighth Doctor

"Can't you give him a sedative?" The Time Team dreamt they could hold back death – long enough to watch the Eighth Doctor's entire TV run.

Compiled by **BENJAMIN COOK**
Photographs by **SAIMA KHALID**

This issue's Time Team: Beth Axford, Dan James Frank, Gerard Groves, Jacob Dudman, Kezia Newson, Luke Cutforth and Zainab Sheriff

In June 1999, when original Time Teamers Clayton, Jac, Peter and Richard embarked on their mission to watch all (up to then) 696 instalments of some television show or other, *Doctor Who*'s most recent TV episode was an 85-minute movie, broadcast on BBC1 in May 1996 and starring Liverpool-born Paul McGann. This was a multi-million dollar co-production between the BBC, Fox and Universal Television, intended as a backdoor pilot for a new, American-produced *Doctor Who* TV series.

Of course, that didn't quite go to plan.

Most of today's Time Team weren't born when the 1996 TV movie aired. "But about midway through the 2005 series, I had a sleepover with my friends," says Gerard. "We erected a tent in the living room and we watched the McGann movie, *The Five Doctors* [1983] and *Resurrection of the Daleks* [1984] – a *Doctor Who* marathon. It was wild! And we all *loved* that movie. We fell in love with Paul McGann. As you do."

In 1996, McGann's portrayal of the Eighth Doctor received widespread acclaim. The movie itself? Not so much, then or since. Few *Doctor Who* stories have polarised fan opinion to quite such an extent.

So what will today's Time Team make of it? Gerard is joined in the Team's regular north-west London haunt by Luke and Zainab, who've never seen the TV movie before, and Beth, Dan, Jake and Kezia, who have, once or twice. Also present: Baxter, a bearded collie from the flat downstairs. Baxter doesn't say much, but he likes to sit on the sofa and cuddle (it was a request we should never have granted), so let's assume he likes mid-90s telly. We hit play...

DOCTOR WHO (1996)

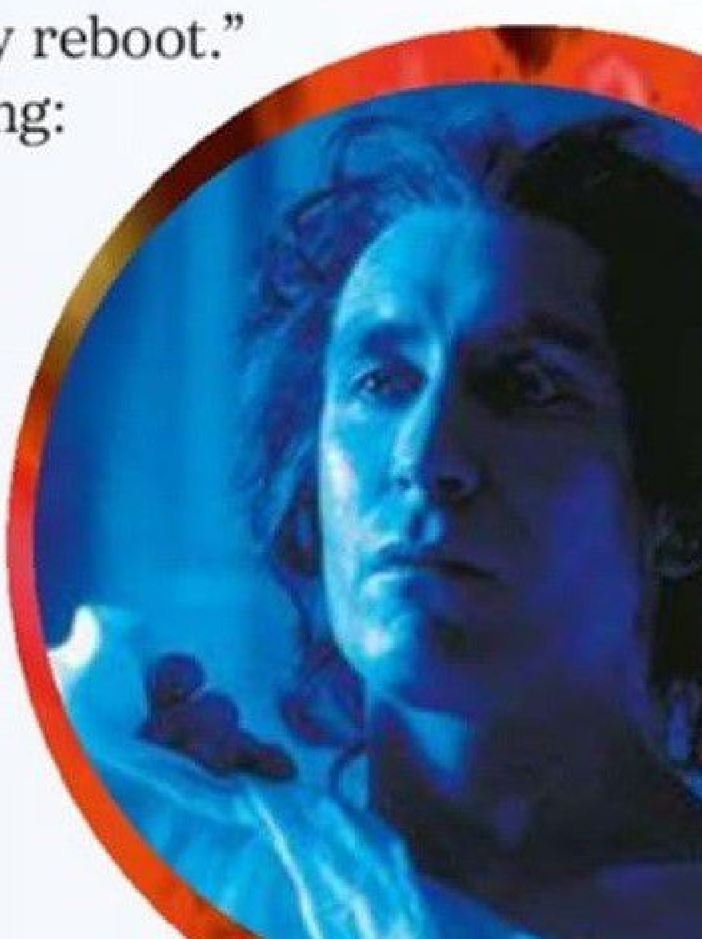
Following the Master's trial and execution on the planet Skaro, the Seventh Doctor (**JAKE:** "He looks more like Radagast the Brown") is transporting his frenemy's gooey remains back to Gallifrey. En route, the casket breaks open and the Master's remnants make a run for it. Well, we *say* run…
GERARD: "I didn't think that Time Lords could turn into goo and slither about. Is this… normal?"
ZAINAB: "He's the Dribbly Master!"
KEZ: "No match for Crispy Master."
LUKE: "So – wait a sec – the dead Master's leaked into the TARDIS console? Is *that* what's happening?"

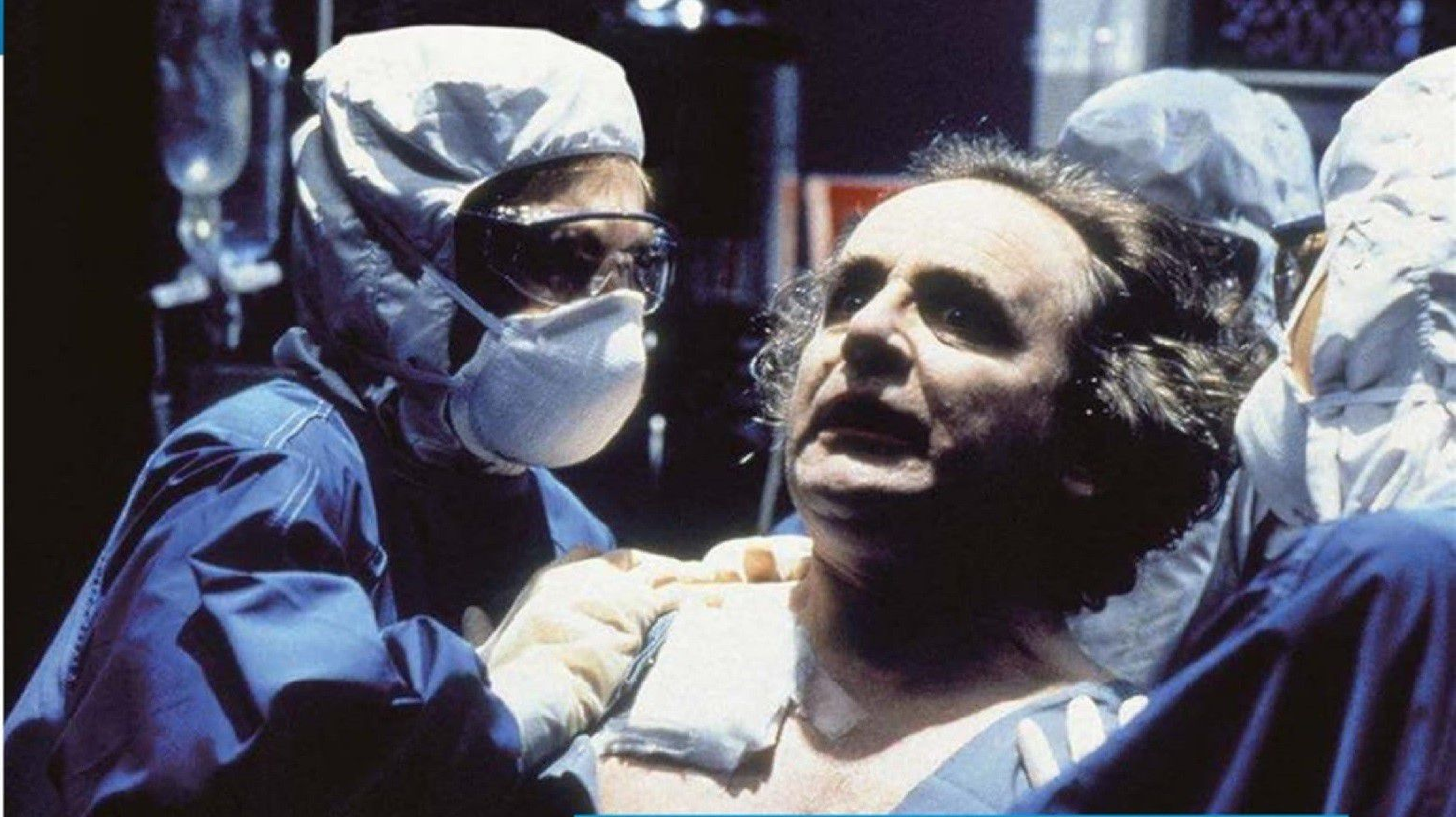
Kind of, yeah. So the TARDIS makes an emergency landing in San Francisco on 30 December 1999, amidst a shoot-out between two rival street gangs. Stepping out of the TARDIS, the Doctor's met by a rain of bullets.
JAKE: "Urgh, I hate this so much."
DAN: "It's just the worst. It doesn't feel right. This kind of violence is too *real* for *Doctor Who*."
GERARD: "It's the gritty reboot."
JAKE: "No, it's disturbing: the Doctor exiting the TARDIS, to head off on an adventure, and immediately he's gunned down."
LUKE: "It's like logging on to Twitter."

The gangsters flee, except one who calls 911. "Hold in there, old guy," he tells the injured Doctor. "Chang Lee will help ya."
BETH: "Did he just reference his own name? I'd forgotten how this movie flits between really good and really, really bad dialogue, often within the same scene."

Unseen by Chang Lee, the Master oozes out of the TARDIS keyhole (**EVERYONE:** "EURGH!" **LUKE:** "The TARDIS just did a little sick") and hitches a lift in the ambulance with him, the Doctor and a paramedic named Bruce. Whatever next? Oh, OK – now Dribbly Master's a snake.
LUKE: "WHY?! Why now a snake?! Was this written by a random word generator?"

At Walker General Hospital, the Doctor is rushed into surgery. Then, to the strains of Puccini's *Madam Butterfly* (**BETH:** "On a CD player? I remember those! Very retro"), senior cardiologist Dr Grace Holloway gets to work. But the anaesthetic's not working; the Doctor's still conscious, his hearts going crazy. The medical team restrain him.
BETH: "I can't stand seeing the Doctor like this. It's genuinely upsetting."
ZAINAB: "It's hard to watch. Also, as a pharmacy student, it annoys me that they keep shocking him. The more you shock, the less likely it is for normal heart rhythm to return."





It gets grimmer: Grace gets lost inside the Doctor – two hearts, no wonder – and he flatlines.
KEZ: "Three gunshot wounds. One in his shoulder, two in his leg. He could've survived that, if Grace had trusted the X-rays. Tsch, double exposure indeed!"
LUKE: "I thought the Doctor usually regenerates *before* he dies. Is he actually dead?!"

Yup. The body is taken to the morgue, placed in a cold chamber and… roll end credits. (Just kidding, the Doctor regenerates.)
KEZ: "I hate this regeneration. It's the face."
GERARD: "Then he punches his way out [of the chamber]. Weird that the new Doctor has, like, a monster's introduction."
BETH: "Yeah, it looks like a Cyberman's about to burst out. But it's Paul McGann, in a blanket."

As the newborn Doctor shuffles through one of Walker General's less glamorous wings, the Time Team is disorientated. Where *are* we exactly?
GERARD: "Er… every hospital has the Spooky Abandoned Ward."
JAKE: "With a stack of broken mirrors? And a creepy baby doll?!"

Falling to his knees, the Doctor throws back his head and screams, "WHO?! AM?!! I?!!!" Luke's concerned.
LUKE: "How has he regenerated with fillings?"

Across town, paramedic Bruce is tucked up in bed, snoring away next to his wife, both of them oblivious to the anguine Master that's stowed away in Bruce's work uniform. Ol' Snake Face pounces: diving head-first down Bruce's throat, suffocating him to death and gaining control of his body.
DAN: "It's great that the Doctor and Master have been reborn together – that they've paralleled those stories."
GERARD: "Did you know, every year, the average person swallows eight Masters in their sleep?"

The next morning, the Master murders Bruce's wife (**GERARD:** "He snaps her neck! That's so dark –" **KEZ:** "This is adult *Doctor Who*. It's not family-friendly." **GERARD:** "– but I remember watching this as an eight-year-old, in my tent, and loving →

Opposite page left: The Time Team with honorary member Baxter the dog! From left to right – Dan, Kezia, Luke, Jake, Gerard, Zainab and Beth.

Opposite page inset: A deadly street gang on the streets of San Francisco.

Top: Dr Grace Holloway (Daphne Ashbrook) and fellow surgeons operate on the Doctor (Sylvester McCoy).

Above: The snake-like Master hovers over sleeping paramedic Bruce (Eric Roberts).

Left inset: The regenerated Doctor (Paul McGann) comes to life in the hospital morgue.

Below: Dan, Luke and Jake.

Above left: Grace enjoys a kiss from her unusual patient.

Above right: The Master (Eric Roberts) and Chang Lee (Yee Jee Tso) explore the Doctor's TARDIS...

Right inset: ... where they find the Eye of Harmony.

Below: Kezia and Zainab.

→ it"), while the Doctor rifles through hospital staff lockers for clothes to pilfer. Elsewhere, Grace is tired. She's lost a patient, and his body, and hospital administrator Dr Swift is destroying the evidence. "We don't need to advertise our mistakes," he tells her, setting fire to the Doctor's X-rays.

GERARD: "Bit much. What next, will he burn down the hospital? 'But, sir, this is how we got *one* abandoned ward. Can you stop setting things on fire?!'"

Reasonably enough, Grace quits. Less reasonably, the amnesiac Doctor breaks into her car. "Please go away," she says. She's losing patience. Again.

GERARD: "But then she changes her mind and drives him to her house? Invites him in? I wonder if she'd have done that if he were still Sylvester McCoy."

DAN: "Well, McGann *is* very good-looking. Suddenly the Doctor's this dashing hero."

JAKE: "Tennant was sexy but nerdy – geek chic – but McGann's your out-and-out romantic lead."

ZAINAB: "But why's he standing so close to her? Grace's hair's getting stuck to his! How is this OK?"

At last, the Doctor remembers who he is. And he kisses Grace square on the lips.

LUKE: "WHOA!"

DAN: "Growing up with the Doctor kissing people, it doesn't seem that unusual, but I can see why it caused a stir at the time. Although, grabbing her like that wouldn't fly today."

KEZ: "He did that with Martha too. You're right, they couldn't do that now."

The Doctor opens his hearts to Grace. Which is brave, considering what happened last time. He tells her everything: about growing up on Gallifrey, his hobbies and interests (kissing girls), his 12-regeneration limit, his shoe size (same as her ex's), his mobile number, his social media links. Meanwhile, the Master, posing as Bruce, returns to the hospital to snatch the Doctor's body. Too late, it's chatting up Grace. So he breaks into the TARDIS instead. Chang Lee sneaks in behind him.

ZAINAB: "Without the Master, I'm not sure I would've thought of the TARDIS as a symbol of power, rather than the Doctor's home and almost an extension of him. But I absolutely love this Master. He's so sassy and in control. No wonder Lee believes the Master's lies: this is *his* TARDIS, the Doctor stole it from him, the Doctor's half-human..."

Er... quick! Look! It's the Eye of Harmony – the heart of the TARDIS! The Master can't open the Eye (**GERARD:** "Or maybe, like Davros, he *chooses* not to...?"), because he's a Time Lord. But Chang Lee can, because he's not. Which makes sense. No, it does. It *does*.

GERARD: "I don't know if it's intentional, but the main character in this movie – at least the first half – is totally Chang Lee. He's the hero, or anti-hero. The story's told through his eyes. Literally, here. He goes on the hero's journey: the call to adventure, temptation, transformation, redemption. Even a death and rebirth."

But for now the Eye's open. So by midnight tonight (Pacific Coast time?) the planet will be "pulled inside out". Unless the Doctor can fix the TARDIS' timing mechanism and leave Earth, quick. If only he could find a beryllium clock. Luckily, just such a clock is being unveiled in downtown San Fran tonight, at the Institute of Technological Advancement and Research! And Grace is on the Board of Trustees! So she and the Doctor hold up a cop, nick his motorbike and race to the Institute, with the Master and Lee chasing them in an ambulance.

KEZ: "Like a proper action movie! Oh God, this motorbike chase is phenomenal."

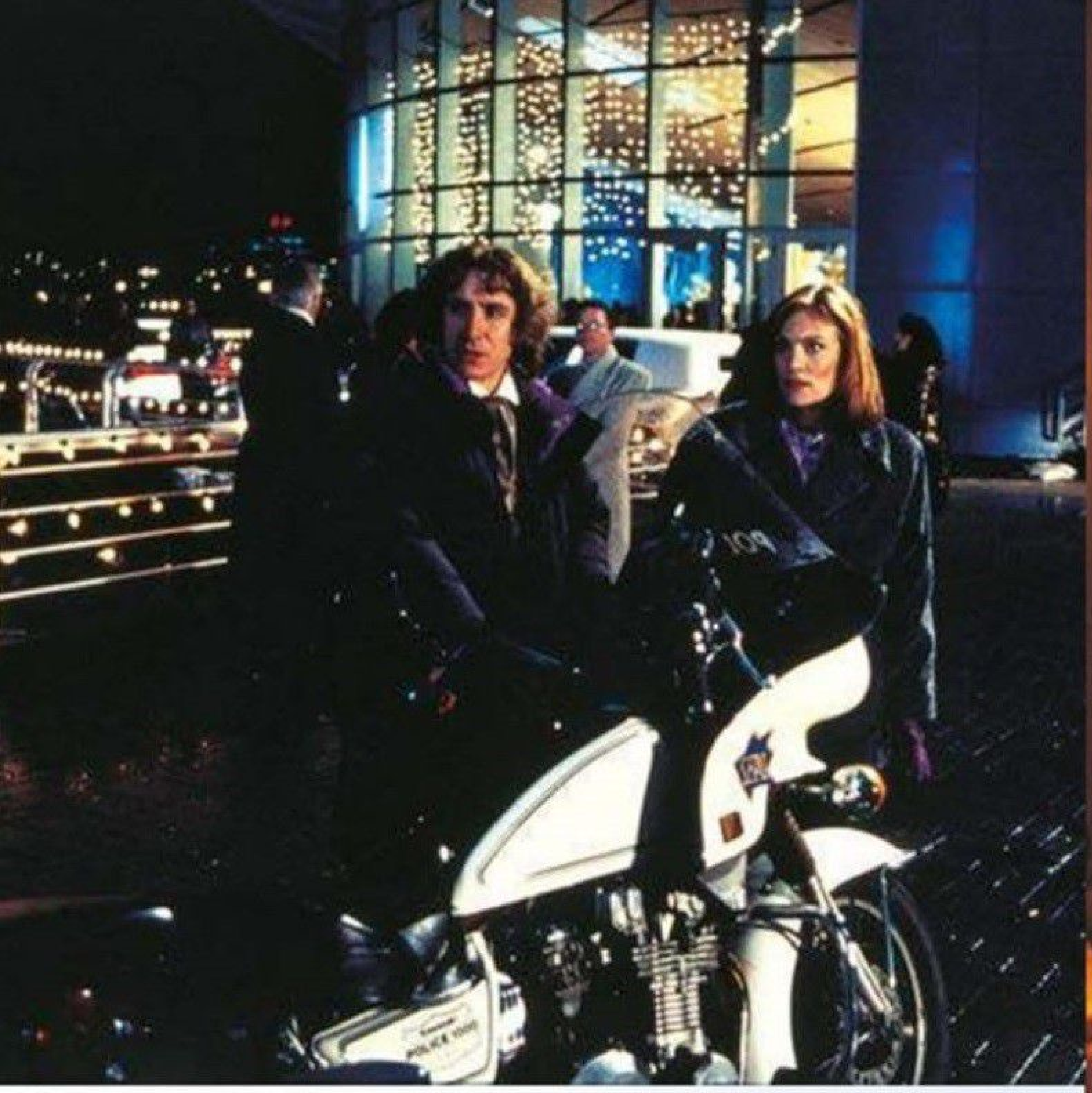
GERARD: "It really flies. It's the bit I most remember from watching as a kid. And the music's more Murray Gold than Murray Gold."

DAN: "Also, props for not having the Doctor point the gun at the cop. He swipes his gun, then threatens to shoot *himself*. Very Doctor-ish."

GERARD: "Why couldn't the whole film be this good?"

The Doctor and Grace steal the clock's beryllium chip and escape. But not before, apropos of nothing, the Doctor confirms a rumour: he *is* half-human.

JAKE: "He said he's half-human on his



Far left: The Doctor and Grace are on a mission to prevent the planet from being turned inside out.

Left: The Doctor, Chang Lee and Grace aboard the TARDIS.

Below: Gerard and Beth.

Bottom left inset: The Doctor is chained up by his nemesis.

Bottom right: The Master dresses for the occasion.

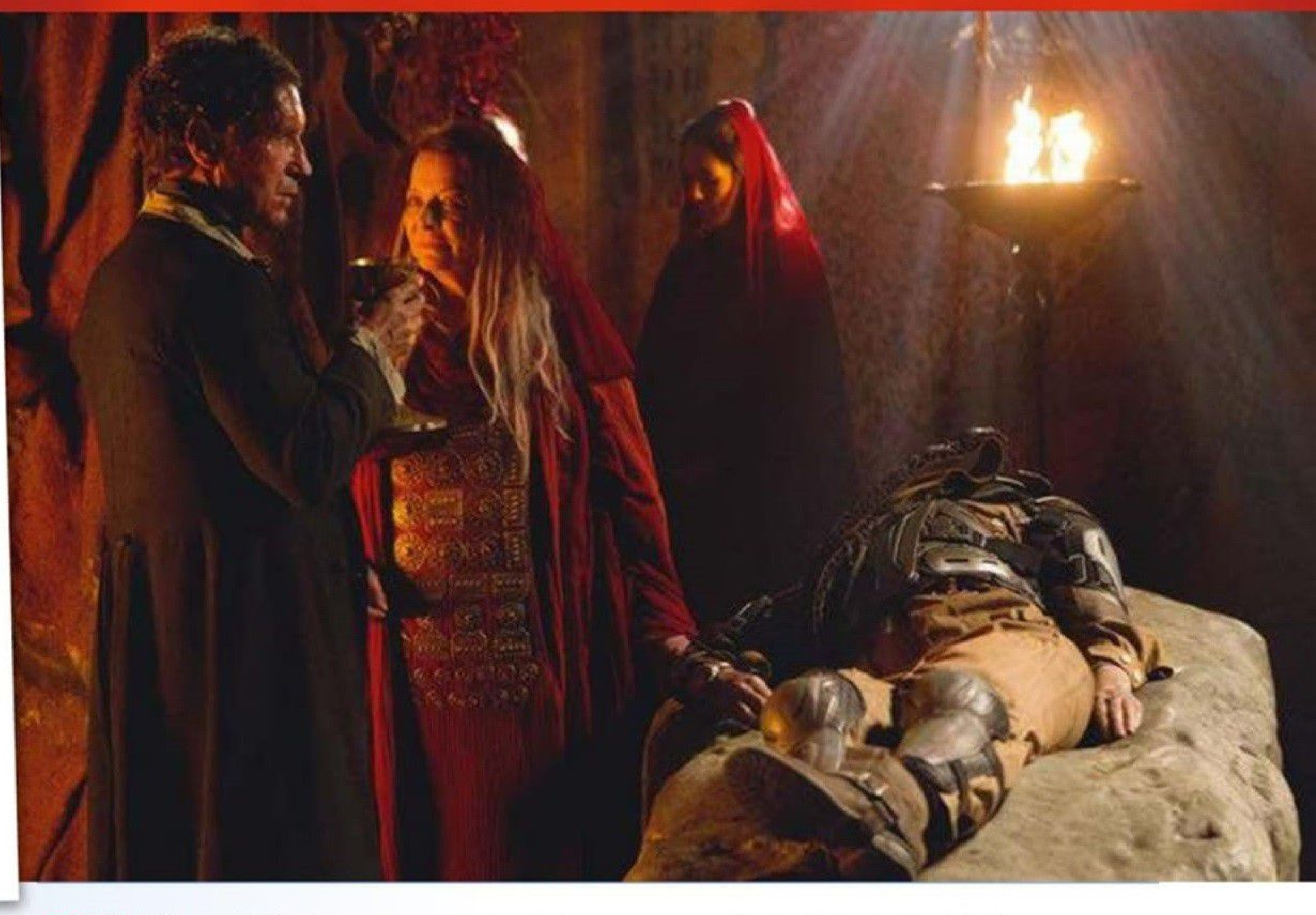
mother's side. It's a weird thing to drop in, after 33 years on TV, but it kind of makes sense. He looks human. He loves Earth. He fancies Grace."
ZAINAB: "But it makes him less special."
JAKE: "Yeah. I can't imagine it went down too well in '96. Twitter must have been furious. *#NotMyDoctor*."

Um, Jake, Twitter wasn't... never mind. In the TARDIS, the Doctor inserts his new SIM card – sorry, beryllium chip – into the console, but it's too late. The Eye, now closing, has been open too long. Also, the Master's here. He possesses Grace, straps the Doctor to a gurney and slips into something ridiculous. "I always dress for the occasion," he explains.
ZAINAB: "He looks like a Disney villain."
DAN: "He's so camp and bad that I wish we'd got more episodes with him in."
LUKE: "But the Doctor's lying down again?! Am I the only person here who *isn't* warming to this Doctor? He's not being very Doctory. He doesn't use the sonic. Nor any of his Doctor cleverness, other than stealing the chip. And he's too... pretty. Without the cleverness, the only reason this episode gives us to pay attention to him is... he's nice to look at? Because there are other characters in this doing much more interesting things."

Take Chang Lee, for instance. He switches sides, so the Master snaps Lee's neck (**EVERYONE:** "NO!!!!"), then forces Grace to look into the Eye, which reopens. Around the world, planet Earth gets pulled inside out. (No? Us neither.)
GERARD: "Why's it night *everywhere* on Earth? That's not how time zones work!"
DAN: "Yeah, everywhere's celebrating New Year at once?!"
GERARD: "For a movie whose tagline is 'It's about time', they don't seem to understand HOW TIME WORKS!"
Grace jump-starts the TARDIS, propelling it into orbit, and rescues the Doctor, but the Master throws her off a balcony and – uh oh. RIP Grace.

The Doctor and Master fight over the Eye (**KEZ:** "A full-on physical fight, not a battle of wits? No, no, NO! The Doctor should save the day by being *smart*") and the Master falls in. (Don't worry, he'll be back – in 11 years or so.) Before closing, the Eye spews golden energy onto Grace and Lee, reviving them. Because the TARDIS has slipped back in time to before they died. Nothing makes sense anymore.
GERARD: "It's a New Year's miracle! And was that the first time *Doctor Who* gave us golden regenerative energy? Another visual cue borrowed by the 2005 series."

Back on Earth, the Doctor offers Grace the trip of a lifetime, but she turns him down. "I know who I am," she says. "That's enough." Weird flex, but OK.
ZAINAB: "Aw, I wonder what kind of TARDIS team the Doctor, Grace and Chang Lee would have made."
JAKE: "The Doctor and Grace would have snogged their way around the universe, and Lee would've murdered them both. The end."
KEZ: "But I don't know what to make of the TV movie. Its ambition is cool, but it's a letdown ending to classic *Who*."
LUKE: "It feels like a hundred other genre shows and films. It could just as easily be an *Inspector Gadget* movie."
BETH: "I love McGann's Doctor, but not because of this film. Because of Big Finish. Have you heard his run with Lucie Miller [the audio companion voiced by Sheridan Smith]? I've been listening on Spotify."
GERARD: "It's incredible. It's better than most of the TV series. So we've a lot to thank the McGann movie for. The movie's like the Doctor on Grace's operating table: it's painful at times. In fact, it killed him. But it allowed him to come back stronger. It kept him going. He survived. Then he rose. Would we have had the 2005 show without the 1996 TV movie?" →



Above left: Gerard lets another TV movie spoiler slip!

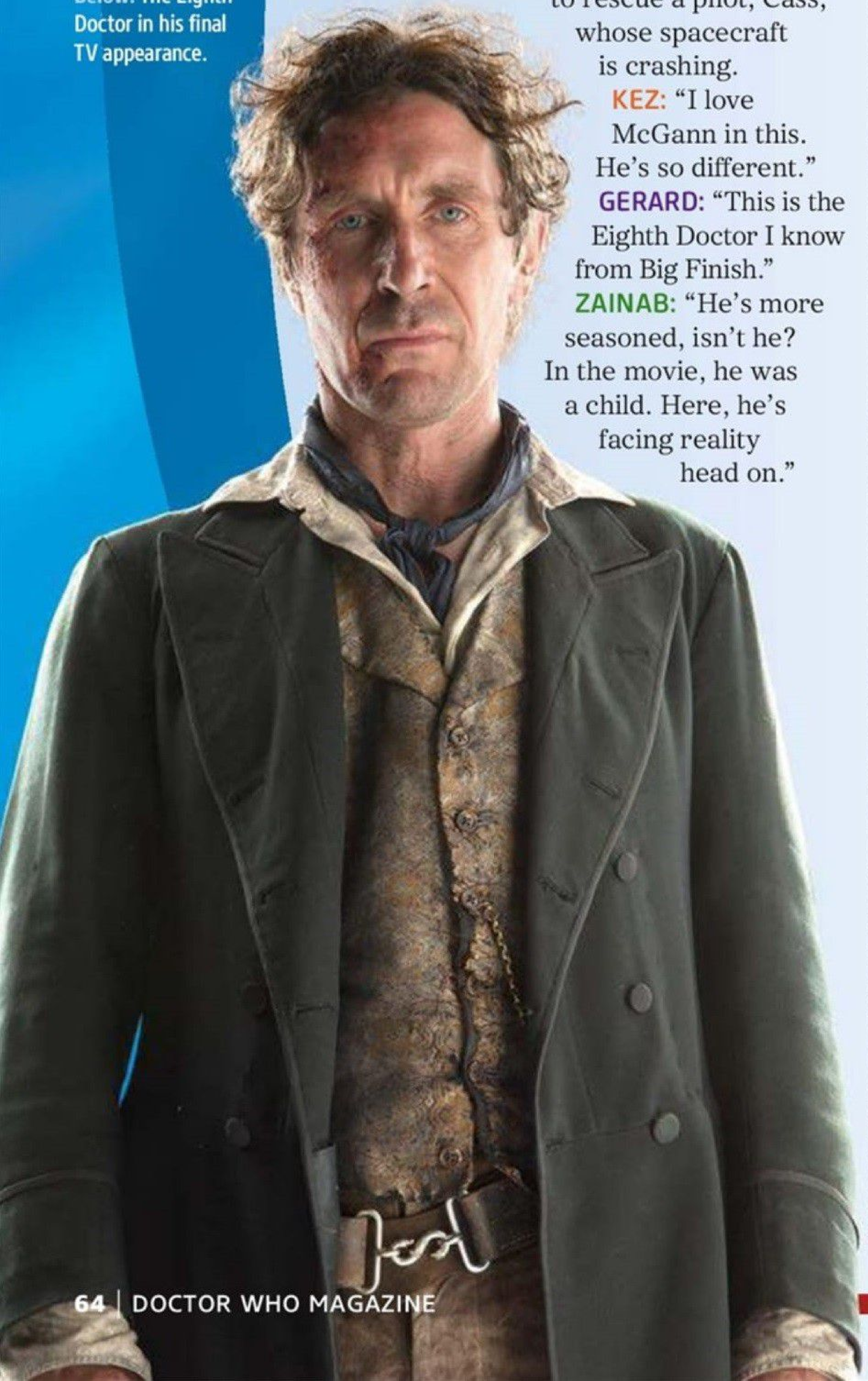
Above right: The Doctor prepares for his next regeneration with the help of Ohila (Clare Higgins) in *The Night of the Doctor* (2013).

Right inset: The doomed pilot Cass (Emma Campbell-Jones) in *The Night of the Doctor*.

Below: The Eighth Doctor in his final TV appearance.

THE NIGHT OF THE DOCTOR (2013)

→ "I'm a Doctor. But probably not the one you were expecting." The Team cheers. Baxter barks. We've leapt ahead 17 years, to the Eighth Doctor's second – also final – on-screen adventure. On 14 November 2013, *The Night of the Doctor* landed out of nowhere, on BBC iPlayer and YouTube. A seven-minute mini-episode set during the Time War, it opens with the Eighth Doctor trying to rescue a pilot, Cass, whose spacecraft is crashing.



KEZ: "I love McGann in this. He's so different."

GERARD: "This is the Eighth Doctor I know from Big Finish."

ZAINAB: "He's more seasoned, isn't he? In the movie, he was a child. Here, he's facing reality head on."

BETH: "He's definitely a grown-up Doctor now."

But Cass' ship collides with planet Karn, killing her and the Doctor. Their bodies are salvaged from the wreckage by the Sisterhood of Karn. "Such a pity he's dead," says High Priestess Ohila (**DAN:** "At least he didn't get shot this time"), but they revive the Doctor ad interim, offering him a selection of potions to trigger a regeneration. The sisters' elixirs can bring him back as "fat or thin, young or old, man or woman… fast or strong, wise or angry. What do you need now?" asks Ohila.

JAKE: "Fat and angry, please."

BETH: "Same for me."

The Doctor chooses 'warrior'. "Charley, C'rizz, Lucie, Tamsin, Molly, friends, companions I've known, I salute you," he says.

BETH: "I love this for canonising the Eighth Doctor's Big Finish companions."

GERARD: "But he doesn't give Grace a shout-out."

KEZ: "She's only in one adventure – a failed pilot."

GERARD: "But he mentions Cass. She's only in *this* episode."

JAKE: "And she's a failed pilot."

One farewell line later – "Physician, heal thyself" (**LUKE:** "Bit pretentious") – and the Eighth Doctor regenerates… into John Hurt's War Doctor, who picks up Cass' bandolier.

KEZ: "I wish they'd make more mini-episodes. That was fab."

Today the Time Team has watched *Doctor Who*'s second-longest episode, followed by, arguably, its shortest. Like planet Earth, they've been pulled inside out.

KEZ: "I preferred the shorter one. The Doctor uses his words, not his brawn."

LUKE: "He feels more like the Doctor in those seven minutes than he did in that entire movie. He knows what he's doing, even as he's dying. And he's less 'pretty'."

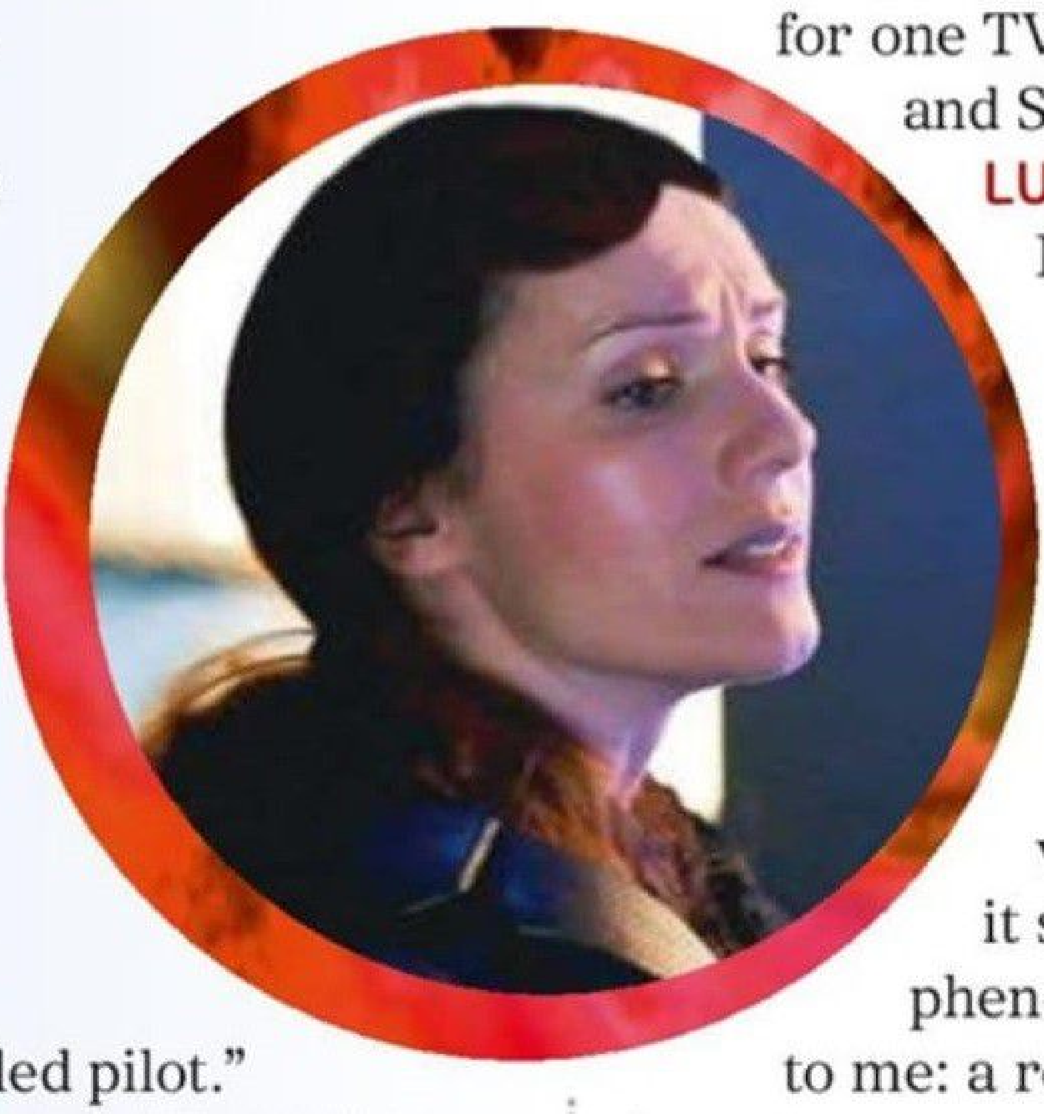
GERARD: "WHAT?! He's gorgeous – all sweaty and glowing with regenerative energy."

LUKE: "No, I mean, he looks less *vain*. In the movie he looked like he was in a boy band."

So who'd like to see more Eighth Doctor on TV? Everyone's hands shoot up, except Dan's.

DAN: "No, I think the *mystery* around the Eighth Doctor makes him more exciting. I remember, as a kid, I knew nothing about him, but the action figure I wanted most was the Eighth Doctor, so that I could make new adventures with him."

GERARD: "But he's too good *not* to see more of. Without hesitation, I'd swap almost any other series of *Doctor Who* for one TV run with McGann and Sheridan."



LUKE: "For me, the Eighth Doctor is a reminder of what makes *Doctor Who* the greatest-ever TV show: its history is filled with false starts – he was one of them, maybe – and episodes that fans label 'the worst of all time', and *yet* it survives. It's a worldwide phenomenon. That's exciting to me: a reminder that you don't have to get everything right, all the time. We know that *Doctor Who* can be bad sometimes, but we still watch because –"

BETH: "Even when it's bad, it's full of hope and potential. It makes the world a better place."

LUKE: "It's something to live by, yeah. My point is, *Doctor Who* fails, again and again. Way more often than it succeeds, I reckon. But it *always* comes back and tries again next week. Or next year. Or next decade. It perseveres. And so can we. That's encouraging to me, on a personal level. Against all the odds, *Doctor Who* is still here. And we should never forget how unlikely, and how wonderful, that is." **DWM**

A Throne of Shadows

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Above: Geoffrey Keep in his First Doctor costume.

COSPLAY

The First Doctor

Doctor Who's earliest series are often overlooked by cosplayers, but there are some convention-goers who defy convention…

Feature by **PETER NOLAN**

Cosplayer Geoffrey Keep doesn't so much confound expectations as smash them to dust.

Having recently turned 70, Geoffrey has been watching *Doctor Who* since two Shoreditch schoolteachers first decided to follow their most mysterious pupil back to her junkyard home. And he's never missed an episode since. His are eyeballs imprinted with stories that no longer exist; a mind that remembers every moment of *The Daleks' Master Plan* (1965-66). If such a thing as fan seniority existed, Geoffrey would have it.

And this senior fan is particularly keen for **Doctor Who Magazine** to hear his verdict on Jodie Whittaker. "I think she's brilliant!" he says. "She's making her own Doctor and it's really starting to work. I'm not surprised they've decided to go for another series."

Coming from an amateur theatre background, Geoffrey's familiarity with the business of stage costuming has also proven useful in his cosplay. ("When I was directing, one year I had to make a complete set of costumes for *Aladdin*," he recalls.) His days at the sewing machine are behind him, however, and his costumes are now a combination of lucky charity shop finds and pieces he's had specially commissioned.

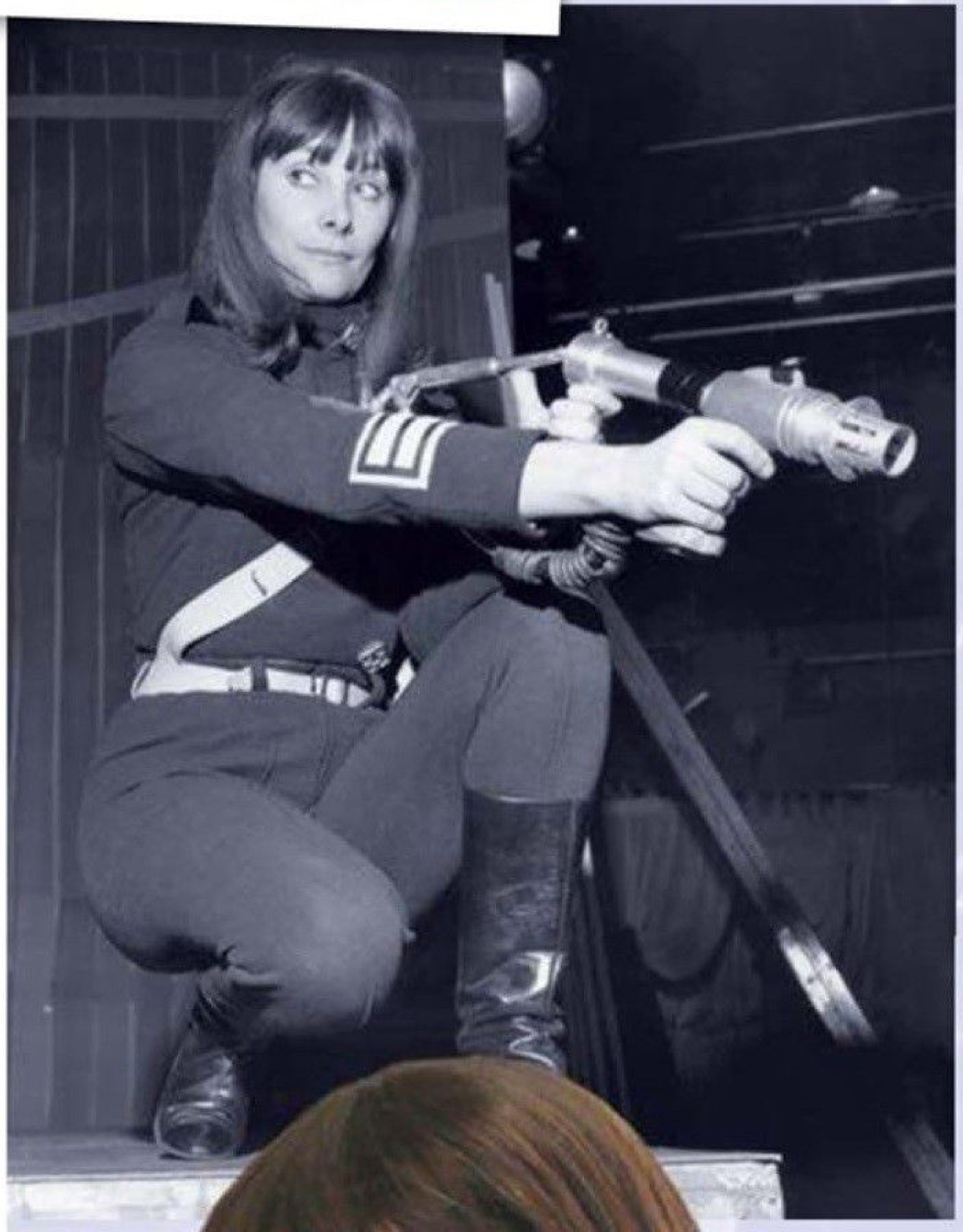
Originally from West Norwood in London but now based in Germany, Geoffrey found the

Far left: William Hartnell as the Doctor in a publicity shot for *An Unearthly Child* (1963).

Left: Geoffrey has seen every episode of *Doctor Who* since the series began.

Below: Jean Marsh as Sara Kingdom in *The Daleks' Master Plan* (1965-66).

Bottom: Tina Marie DeLucia as Sara Kingdom.



> **"There's so much I love about 1960s *Who*. There's just something amazing about the original Doctor."** Tina Marie DeLucia

German *Doctor Who* scene more lively than he expected. "It's really surprised me. It's very intense and the fans who've really got into *Doctor Who* are just incredible. They're great, and I fit in so nicely with them! They're just such a lovely bunch of people, they really are."

Since his move, he's become a regular fixture at the TimeLash convention in Kassel each year. "For my first year in the cosplay competition at TimeLash I did the farewell to Susan on stage," he recalls. Geoffrey's recreation of the famous scene from *The Dalek Invasion of Earth* (1964) in which the Doctor says goodbye to his granddaughter went down a storm. "They just went absolutely *mental*," he says, smiling. Geoffrey won first prize and wound up recreating a scene from *The Space Museum* (1965), being wheeled around the venue in an open-topped Dalek as a victory lap.

One fan who's distinctly envious of Geoffrey is American college student Tina Marie DeLucia. "Oh God, I would cry if I could see the lost episodes," she exclaims. "I wasn't even alive when the great 'BBC Burning' happened, and I'm still mad about it! I know I have Target novels and the recons, and I'm very grateful to have them, but it's never going to be the same as watching an actual episode."

Unlike the majority of her peers, Tina's devotion isn't to the era of sand shoes, bow ties and sonic sunglasses. "I'm Hartnell trash," she says unapologetically. "There's so much I love about 1960s *Who*. There's just something amazing about the original Doctor. He's so tricky and cunning and delightful and so full of life. He may be awful at showing his feelings but he cares so deeply. And I love him. All his 'hmm'-ing and getting accidentally engaged and never getting Ian's name right. He's the Doctor Who for me."

Tina's Hartnell love inspired her to create her own outfit based on the uniform worn by Sara Kingdom (Jean Marsh) in *The Daleks' Master Plan* (1965-66). "Sara's ruthlessness connected deeply to me!" she says, laughing.

Recreating a 53-year-old costume presents unique challenges, of course. →

Top: Tina Marie DeLucia loves the Hartnell era of *Doctor Who*.

Above left and right: Valerie Anderson as a female version of the First Doctor.

→ "Really, I went at it with the mantra of the Hartnell era: 'I've got the budget of a ham sandwich and little time.' It makes the costume more authentic, I think. The jacket was altered from a coat I found at a second-hand store, the boots were an old pair of my mother's. And the white strap was the sash from a rain jacket that I dipped in white paint to make it stiff and perfect. The buttons are made from foam and clay and the stripes on my sash are just painted hot glue.

"We have some lovely promotional shots of Jean Marsh, but it's maybe nine photos and the small amount of surviving footage. That's the real struggle with cosplaying from the Hartnell era. And there are very few colour photos from that time. I got to meet Peter Purves and he said, 'I think Jean's outfit was brown, actually!' It's both frustrating and fun at the same time."

But being the only Sara Kingdom on a con floor filled with Spider-Gwens and Wonder Women has its own rewards, as Tina discovered when she met the Twelfth Doctor at a recent New York Comic Con. "Because Sara is such an 'unknown' character I just thought it would be fun to see how people would react to it. I knew Peter Capaldi would recognise it in a heartbeat and to my delight he did. It was lovely and surreal and well worth it.

"There's pleasure in the challenge of making something obscure," she affirms. "To being maybe the only one cosplaying a character, to not having any pattern or guide to help you. It's all you and your passion. And copious amount of hot glue."

Like William Hartnell's First Doctor, North Carolina's Valerie Anderson is something of a pioneer, blazing a trail for other cosplayers to follow. "I attended the 40th anniversary convention in the UK in costume as Romana from *The Ribos Operation* (1978), and not a soul in the ballroom was dressed up!" she says. She made an impression, however, on one of *Doctor Who*'s best-known character actors when the "very sweet" Michael Sheard asked her to dance.

"I wore that same costume to the Gallifrey One convention in 2006 when Mary Tamm [who played the original Romana] was a guest. The cosplay competition that year only had a handful of entries. I attended Gally again in 2009 – this time dressed as Elizabeth I. To my great surprise and delight, I walked into the masquerade green room to discover it was packed with people dressed in *Doctor Who* costumes. I wasn't quite sure what cultural transition had occurred in the interim,

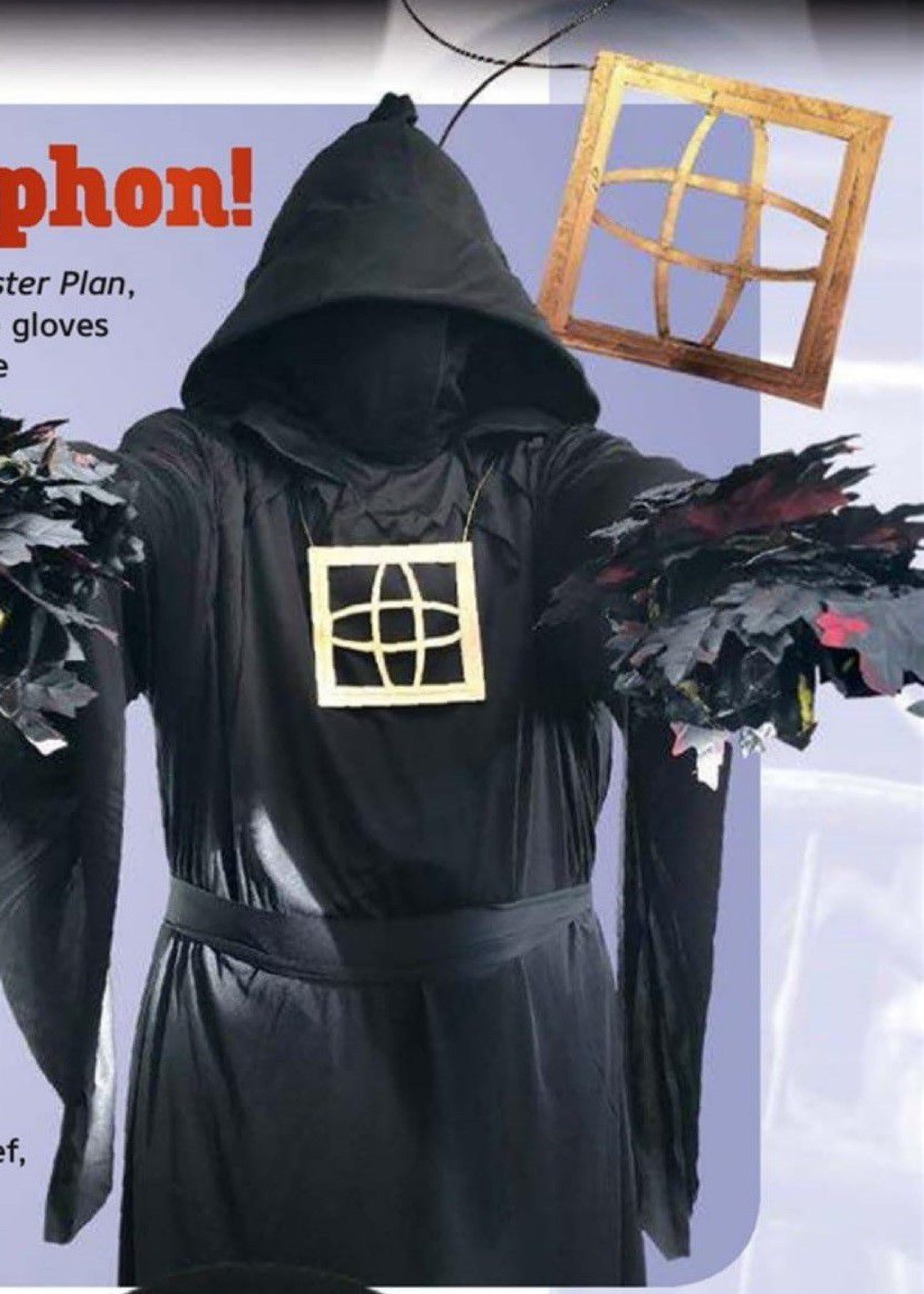
Become Zephon – Master of Zephon!

Sometimes cosplay is all about becoming a character that only 50 people will recognise, but knowing that all 50 will be in the same room. Zephon, an alien delegate from *The Daleks' Master Plan*, is one such character.

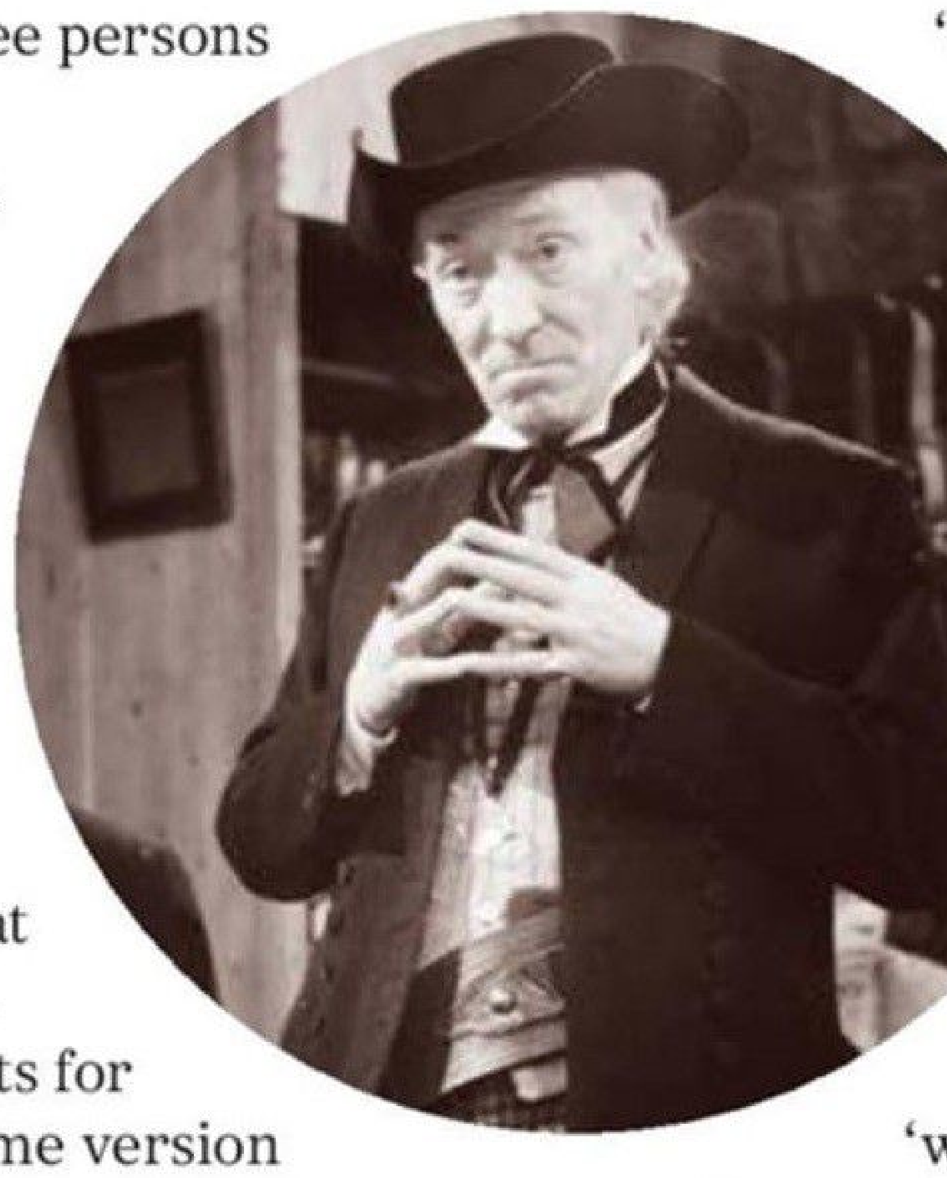
For my version of Zephon, I started with a simple 'faceless monk'-style robe. The distinctive medallion Zephon wears was made with multiple layers of stiff card. I cut two layers out of the entire shape, then cut it out again on a third piece. On top of this one I made two small cuts in the central design so that the figure 8's could overlap. Then I added a layer that comprised the outer square, and finally a small square to raise the inside edge. I glued all the levels together and sprayed them gold.

For Zephon's arms, I used synthetic leaves (available from craft shops) and some rubber gloves (get black ones if you can find them). I spray-painted the leaves black and attached them to the gloves with glue and strong tape.

Part of the beauty of this cosplay, of course, is its multiple uses. You can be Zephon, or Big Finish's Son of Zephon (who looks identical). Plus, since the Doctor disguises himself as Zephon in *The Daleks' Master Plan*, simply remove the gloves and veil to become the First Doctor! As if that wasn't enough, Zephon's medallion was recycled for the renegade Time Lord, the War Chief, in the 1969 story *The War Games*.



but I was very pleased to see persons of like mind at last!"



Among her many outfits, Valerie has created both standard and 'femme' versions of Hartnell's costume. Both were satisfying and challenging in different ways. "The Hartnell was fun because I'd never made a double-breasted man's coat, a lambswool hat or a pair of spats – nor had I ever had so many elements for one costume." For the femme version she relied on left-over elements from the original. This version, explains Valerie, has "its own cane, glasses and shoes, but borrows the necktie, scarf and ring from the original".

Apart from their shared love of the Hartnell era, all three of these cosplayers agree that creating unusual outfits helps to make an impact. "People freak out and get excited," says Tina. "There's a double-take and then, 'Oh wait, you're...' It makes me so happy to see them get happy. And, of course, it also sparks a conversation. Honestly, I've made some of my sweetest friends from being recognised in costume."

Valerie agrees. "You can probably count on one hand the number of *Doctor Who* fans that exist in South Carolina, so my ability to be 'with my own kind', as it were, is limited," she says, before describing the positive impact cosplay has had on her life. "My *Doctor Who* cosplay has enriched my fan experience a thousand-fold. I'm relatively introverted, so I don't make friends easily. Cosplay has given me not just new friends, but a second family as well. The Gallifrey conventions now feel like a family reunion, as well as an opportunity to celebrate *Doctor Who*."

The last word goes to Geoffrey, who describes the warm reception he receives at conventions. "One of the reasons I do what I do is that I'm old enough to do the First Doctor, and he's a Doctor that hardly anyone else does. I just enjoy myself and it seems to make an awful lot of people happy to have the First Doctor there." **DWM**

> **"The Hartnell costume was fun because I'd never made a double-breasted man's coat, a lambswool hat or a pair of spats."** Valerie Anderson

Above left inset: Zephon (Julian Sherrier) in *Day of Armageddon*, the second episode of *The Daleks' Master Plan*.

Top right: Peter Nolan's take on Zephon's medallion.

Above right: Peter in his Zephon costume.

Far left inset: The Doctor wears a Stetson in *The Gunfighters* (1966).

Left: Geoffrey Keep pays homage to the Doctor's *Gunfighters* costume.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

- ***The Comic Strip Adaptations: Volume One***
  (Featuring the Fourth Doctor)
  RRP £23 (CD), £20 (download)
- ***The Eighth of March***
  (Featuring River Song, Leela, Ace, Benny, Madame Vastra, Jenny, Strax, Kate Stewart and Osgood)
  RRP £25 (CD), £20 (download)
- ***The Kamelion Empire***
  (Featuring the Fifth Doctor, Tegan, Turlough and Kamelion)
  RRP £14.99 (CD), £12.99 (download)

Available from bigfinish.com

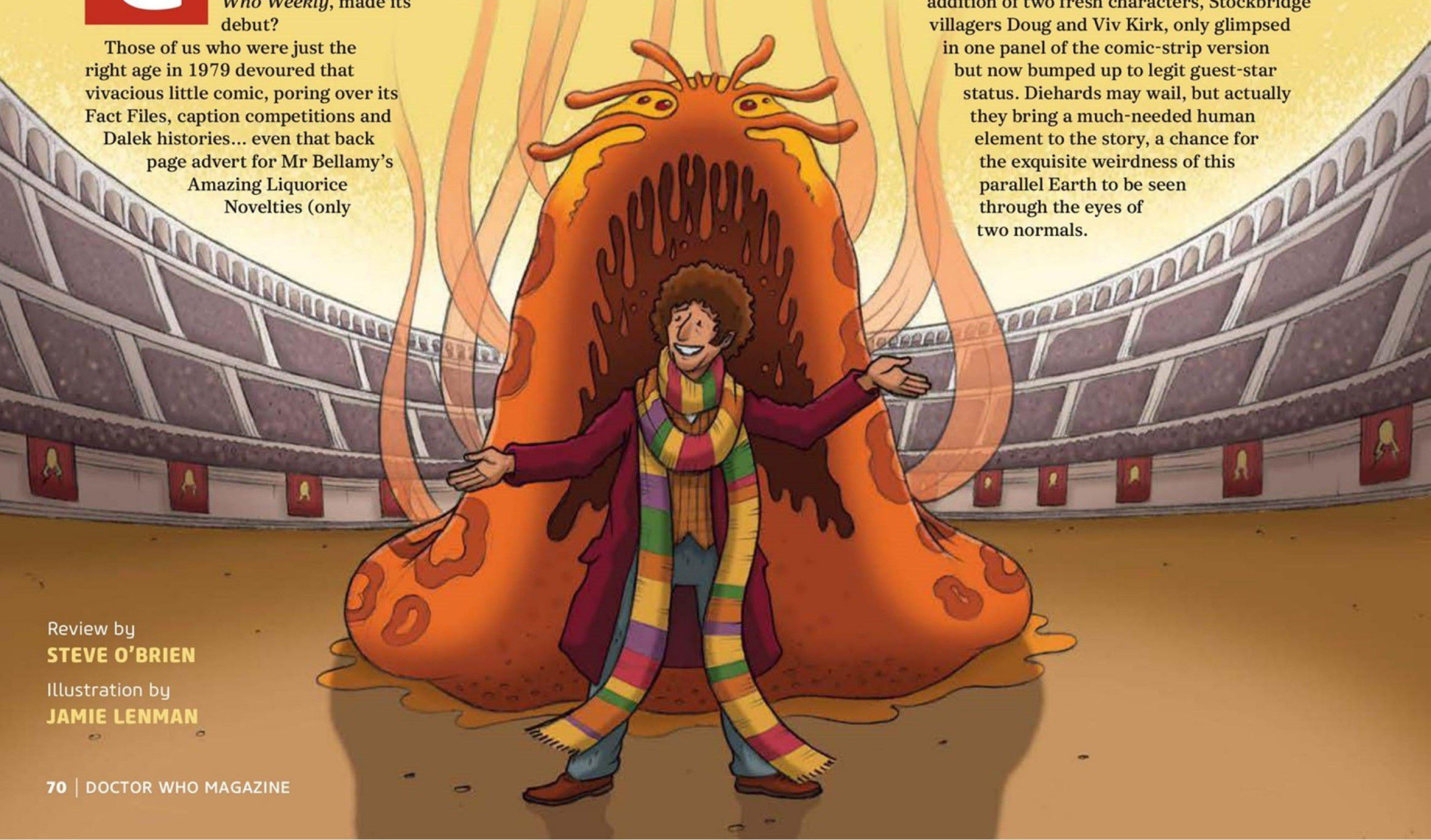
Can it really be 40 years this October since Doctor Who Magazine, then in its more kiddified guise of *Doctor Who Weekly*, made its debut?

Those of us who were just the right age in 1979 devoured that vivacious little comic, poring over its Fact Files, caption competitions and Dalek histories... even that back page advert for Mr Bellamy's Amazing Liquorice Novelties (only 3p!). There were three comic strips in that first issue: a Doctorless Dalek story (good enough, but hardly proper *Doctor Who*), a zippy adaptation of HG Wells' *The War of the Worlds* (impressive, but, again, where's the Doctor?) and – most marvellous of all – the first part of *Doctor Who and the Iron Legion*, a vaulting sci-fi epic that saw Tom Baker's Doctor caught up in a Roman invasion of an idyllic English village before being whisked off to a parallel Earth where the Roman Empire never fell and where Caesar's robotic army has enslaved the galaxy.

There was no way that *The Iron Legion* could ever have been made for the small screen, especially not the cash-strapped years of the late 1970s. But – four decades on – Big Finish has had a welcome stab at bringing it alive for the first time in Volume One of *The Comic Strip Adaptations*.

BBC
DOCTOR WHO
TWO FULL CAST AUDIO DRAMAS STARRING TOM BAKER
THE COMIC STRIP ADAPTATIONS
VOLUME ONE

The original eight-part strip only added up to 34 pages, so it was clearly a challenge for Alan Barnes, adapting from Pat Mills and John Wagner's original, to fatten it up to two hours, and it's to Barnes' credit that it gallops along just as ferociously as the original. Perhaps the only notable change is the addition of two fresh characters, Stockbridge villagers Doug and Viv Kirk, only glimpsed in one panel of the comic-strip version but now bumped up to legit guest-star status. Diehards may wail, but actually they bring a much-needed human element to the story, a chance for the exquisite weirdness of this parallel Earth to be seen through the eyes of two normals.



Review by
STEVE O'BRIEN
Illustration by
JAMIE LENMAN

For those us who know every ink line and every exclamation mark of that 40-year-old comic strip, it's a long-awaited thrill to hear these characters come alive, from Morris, the endearingly slow half-man/half-robot slave to the much-mocked General Ironicus, to the decrepit, endlessly angsty Vesuvius (played here by Toby Longworth, channeling Kenneth Connor). Wisely, perhaps, Barnes has resisted importing too much of the original dialogue verbatim. While lines like "We've got 24 hours to seize an empire, for whoever controls Rome controls the GALAXY!" work fine in print, in reality they'd stretch the talents of even the supplest of actors.

Though this version clocks in at just under two hours, it sticks faithfully to the main beats of the 1979 strip. While a few listeners might take issue with the occasional tiny change (Adolphus Caesar is now more spoiled teen than brattish ten-year-old), most of us will bask in the nostalgic thrill of hearing this gloriously bold and dizzyingly demented comic strip finally brought to life.

> **Most of us will bask in the nostalgic thrill of hearing this gloriously bold and dizzyingly demented comic strip finally brought to life.**

Joining *The Iron Legion* in this first volume is another rollicking Mills and Wagner yarn, *The Star Beast*, which introduced Beep the Meep to the *Doctor Who* comic universe. A more conventional, less obviously *2000 AD*-influenced adventure, it pairs the Doctor with a couple of Yorkshire school kids, Sharon Davies and 'Fudge' Higgins, as they find themselves protecting a seemingly harmless furball by the name of, yes, Beep the Meep.

Of course, Beep the Meep isn't quite the impossibly cute, eyelash-fluttering sweetie the kids think he is, with his pursuers actually revealed to be an intergalactic police force on the hunt for this homicidal psycho. There are some light changes to the comic-strip version. Despite the K9 cameo in the original, there's no K9 here; it probably wasn't worth the train fare just to ask John Leeson to go "Miaow!" and "Purrr!" for half an hour. (K9's identity circuits had gone a bit haywire in the comic strip.) Conversely, Fudge's role has been ramped up. But, oddly, some things you might have reasonably expected to have been 'reimagined' have stayed intact, such as the slightly wonky science to explain the Meep's journey from song-singing peaceniks to marauding intergalactic thugs.

There are some genuine 'lol' moments in Barnes' rewrite, such as the throng of schoolkids chanting "We want Craven! We want Craven" as the media swarms around the crashed starship. ("John Craven is not here! Repeat: John Craven is not here!" barks the UNIT captain. "Haven't you got broken homes to go back to?") There's also a Wrarth soldier who, after Sharon calls Fudge a 'wazzock', thinks it's a legit Earth word: "It's the wazzock, sir."

"It's very different," we're told Tom Baker wrote to producer Nicholas Briggs, after reading the scripts for *The Iron Legion* and *The Star Beast*. And it's true, there's nothing else in the Big Finish canon with quite the flavour of these stories. And that this is Volume One is terribly exciting, as it means (hopefully) there's more to come.

Above: Tom Baker as the Doctor in *City of Death* (1979).

Left: Victorian investigators Jenny Flint (Catrin Stewart) and Madame Vastra (Neve McIntosh).

The four-story anthology *The Eighth of March* was released on – checks calendar – the eighth of March to mark International Women's Day. River Song, Leela, Ace, Benny, Madame Vastra, Jenny, Kate Stewart and two Osgoods star in a set of female-centric adventures written and directed by women.

Lisa McMullins' *Emancipation* kicks things off with the first meeting of River Song and Leela. River has arrived at a Galactic Heritage fundraiser, posing as Romana, on a mission to prevent the kidnapping of a young princess; meanwhile, Leela's been sent by the *real* Romana to find out who's masquerading as her. They're a brilliantly awkward mix, the bombastically haired flirt-machine and the knife-happy savage who barely ever cracks a smile. But, after some initial mutual scepticism, the two hit a comfortable groove. Let's hope this isn't the last time these two find themselves on the same side.

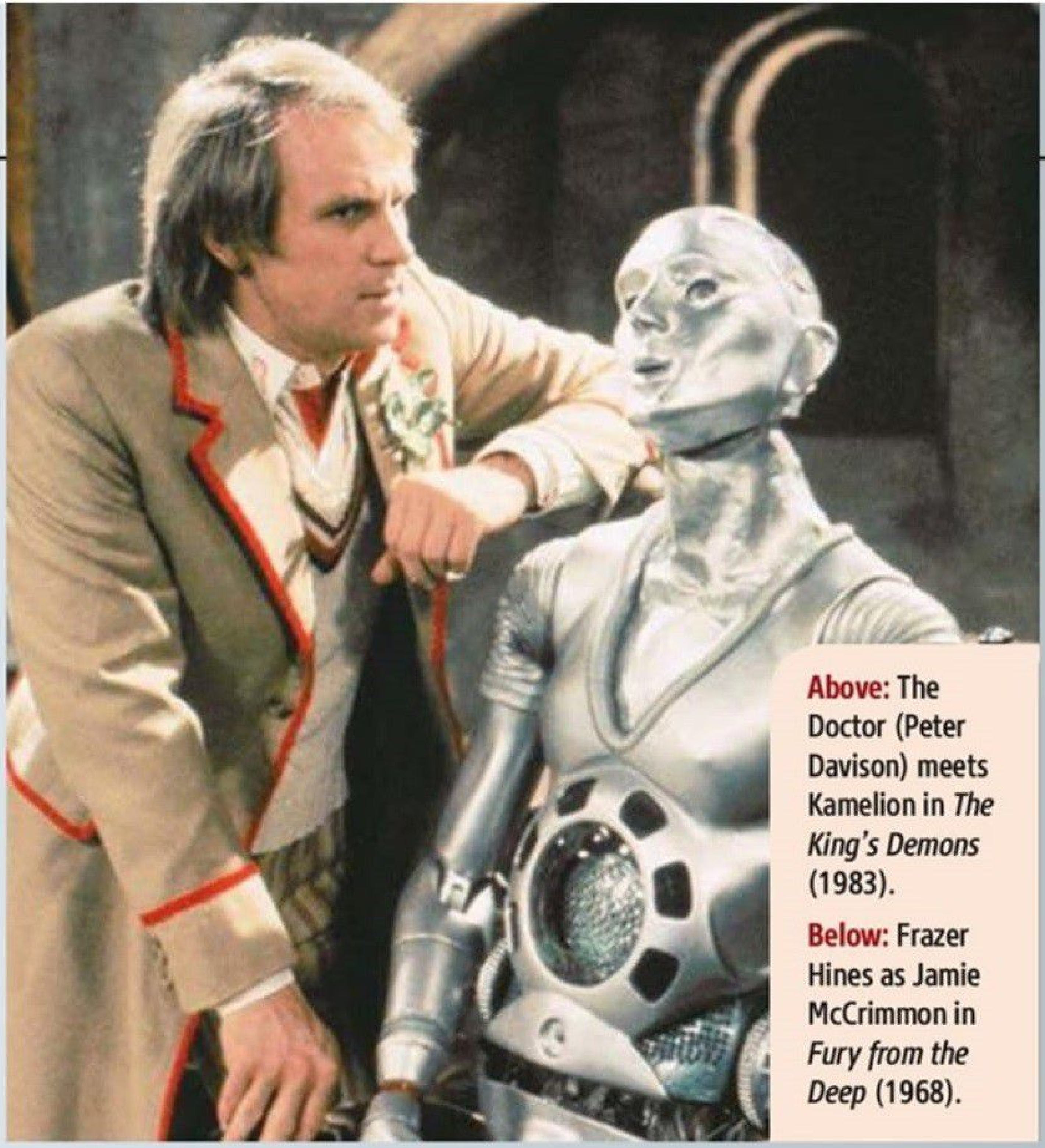
Lizzie Hopley's *The Big Blue Book* opens with Ace and Benny having been plonked by the Doctor into early 1990s Liverpool. It's not quite the two-hander it's set up to look like; with Benny disappearing ten minutes into this one, the story zeroes in on Ace as Perivale's finest tracks her shipmate's movements to a grisly library. There, it turns out, she's been turned into a book – yep, a fleshy, veiny, skin-bound book – along with 18,000 other sad souls.

DOCTOR WHO
THE EIGHTH OF MARCH
FOUR FULL CAST ADVENTURES

The Big Blue Book of the title is the TARDIS itself, which suffers the same grim fate as Benny. It's a hulking tome, →

→ confirming Christopher H Bidmead's long-held contention that the TARDIS isn't, in fact, infinite. A delectably batty concept, it's one of the highlights here, capped by a top-tier turn from Sophie Aldred.

BBC
DOCTOR WHO
THE KAMELION EMPIRE



Above: The Doctor (Peter Davison) meets Kamelion in *The King's Demons* (1983).
Below: Frazer Hines as Jamie McCrimmon in *Fury from the Deep* (1968).

The Paternoster Gang has yet to make its Big Finish debut proper, so the third story, *Inside Every Warrior*, serves as an aperitif to the main course coming this June. The adventure finds Madame Vastra, Jenny and Strax investigating the reported sighting of a werewolf, which, they're told, ravaged the home of the eminent (and fantastically named) Dr Cornelius Pinch.

> ***The Kamelion Empire* reveals that Kamelion is one of thousands of shape-shifting robots.**

Our intrepid gang is led to the slums of Victorian London, where they discover that alien species are having their "essence" drained from them to be sold on as a luxury beverage to the rich and bored. Gemma Langford's adventure hits just the right tone (black comedy combined with Victorian Gothic), and, though Vastra and Jenny's constant cooing over each other often threatens to become exasperating, it's to Langford's credit that it never quite does.

From one range yet to come to one that's been in rude health since 2015. The present-day UNIT could probably win awards for gender inclusivity, which is especially impressive given how testosterone-drenched the organisation was in the 1970s (or 80s; it depends on the dating protocol). Sarah Grochala's tale is the first Big Finish UNIT story to take place in the era of the Twelfth Doctor, meaning we get two Osgoods here, both of them investigating the disappearance of one of their own, as well as a host of others. The answer lies with an online dating site open only to the most beautiful and successful, and it turns out that one of UNIT's occasional allies, plucky journalist Jacqui McGee, is registered. Cue Zygon Osgood hacking Jacqui's account and impersonating her on a very perilous date...

It goes to show how socially progressive *Doctor Who* as a show generally is, that it can scoop together so many clever, funny and rich female characters from all eras. There'll be another International Women's Day coming on 8 March next year. Start compiling your character wishlist now...

Despite Kamelion joining the TARDIS team and staying for what amounted to six stories, it's never felt easy to grant him official companion status, not just because he only appeared in two stories (he remained absent for the other four, for reasons never explained on screen) but also because his backstory remained so sketchy. Jonathan Morris' *The Kamelion Empire* reveals that Kamelion isn't, in fact, one of a kind, but one of thousands, a race of shape-shifting robots created by a race called the Kamil.

Essentially a four-hander between the Doctor, Tegan, Turlough and Kamelion, Morris' 'Kamelion arc' closer offers a clever explanation as to why he was AWOL for all those stories and also why he was never even referred to by his TARDIS crewmates during that time. Big Finish has done a sterling job of finally giving a fleshy backstory to this most of opaque of original series characters, thus filling in some of the weird logic holes of the Fifth Doctor era. Sadly, though, this seems to be it for Kamelion in Big Finish-land. And just as we were getting to like him, too... **DWM**

Talking Book

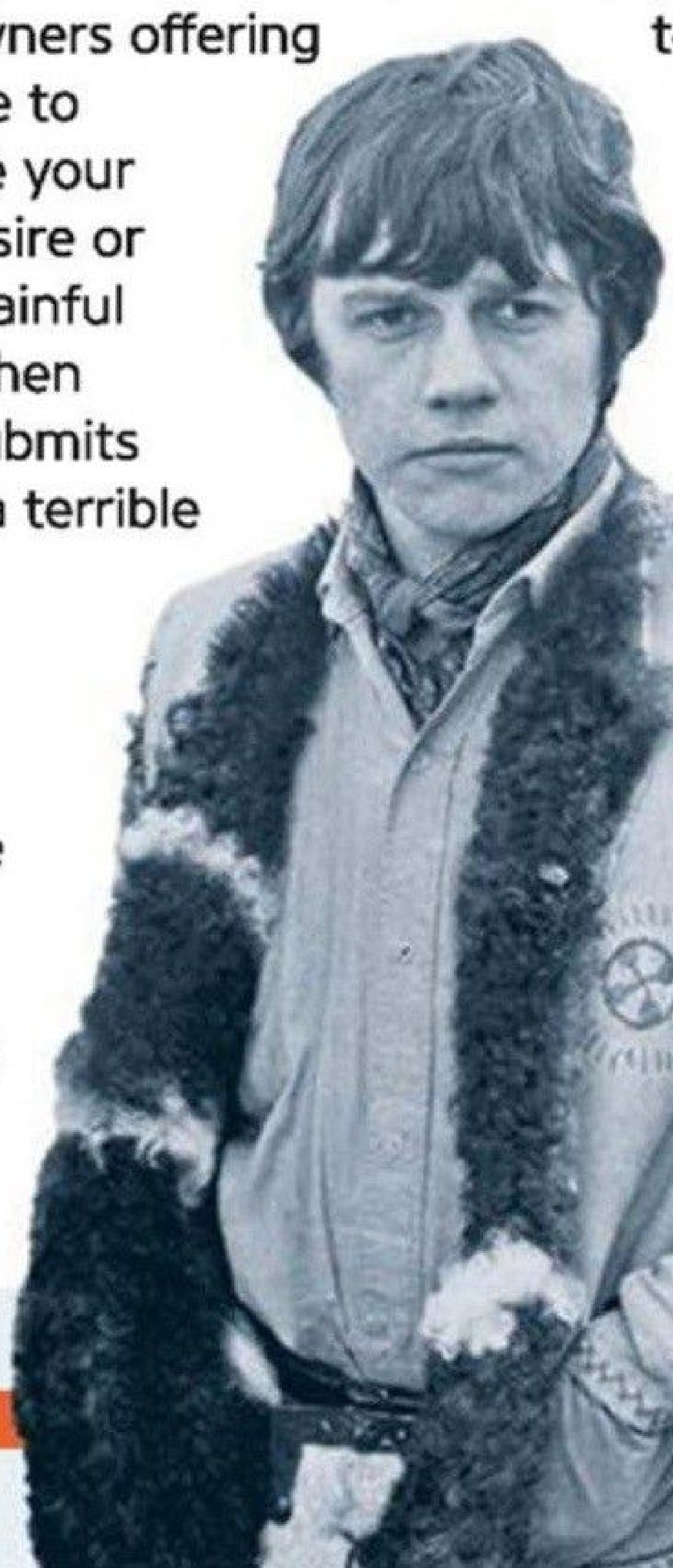
The Elysian Blade
(Featuring the Second Doctor, Jamie and Victoria)
Written by David Bishop
Read by Frazer Hines **RRP** £10.99 (CD)

Available from BBC Audio

BBC
DOCTOR WHO
THE ELYSIAN BLADE
DAVID BISHOP
READ BY FRAZER HINES

This latest original *Doctor Who* adventure from BBC Audio adopts the contemplative vein established by last year's 'War' trilogy. It's an approach that suits the format and gets the best from a gifted reader like Frazer Hines, who brings the era of the Second Doctor to life with affectionate skill.

On an unnamed world, the Doctor, Jamie and Victoria are separated from the TARDIS when the basement they've landed in becomes flooded during a tidal inrush. After an insect bite brings on vivid and personal hallucinations for the time travellers, they join a community of displaced locals who are awaiting the arrival of something called the Elysian Fields. A spaceship arrives, its sinister owners offering the chance to experience your heart's desire or exorcise painful ghosts. When Victoria submits and pays a terrible price, the Doctor is powerless to help...



This fine work is narrated in the first person by Frazer Hines as Jamie, who also brings a practised warmth to his effortless takes on the Second Doctor and Victoria. Frazer has a definite twinkle these days, clearly enjoying the work in front of him. As a story, *The Elysian Blade* is possibly trying a smidge too hard to be profound, but it's nevertheless effective as a morality piece. David Bishop understands his three regular characters, as well as several well-drawn and sympathetic supporting figures.

The climax of *The Elysian Blade* wouldn't be out of place in a mid-Matt Smith era episode, but here it's given a 1960s spin. Sound design doesn't flood the words – the aquatic-themed opening is well realised by the BBC Audio team – and continues throughout as subtle support to help the story along.

Overall, a warm reading of a thought-provoking story makes *The Elysian Blade* an authentic addition to the Audio Originals range.
MARK WRIGHT

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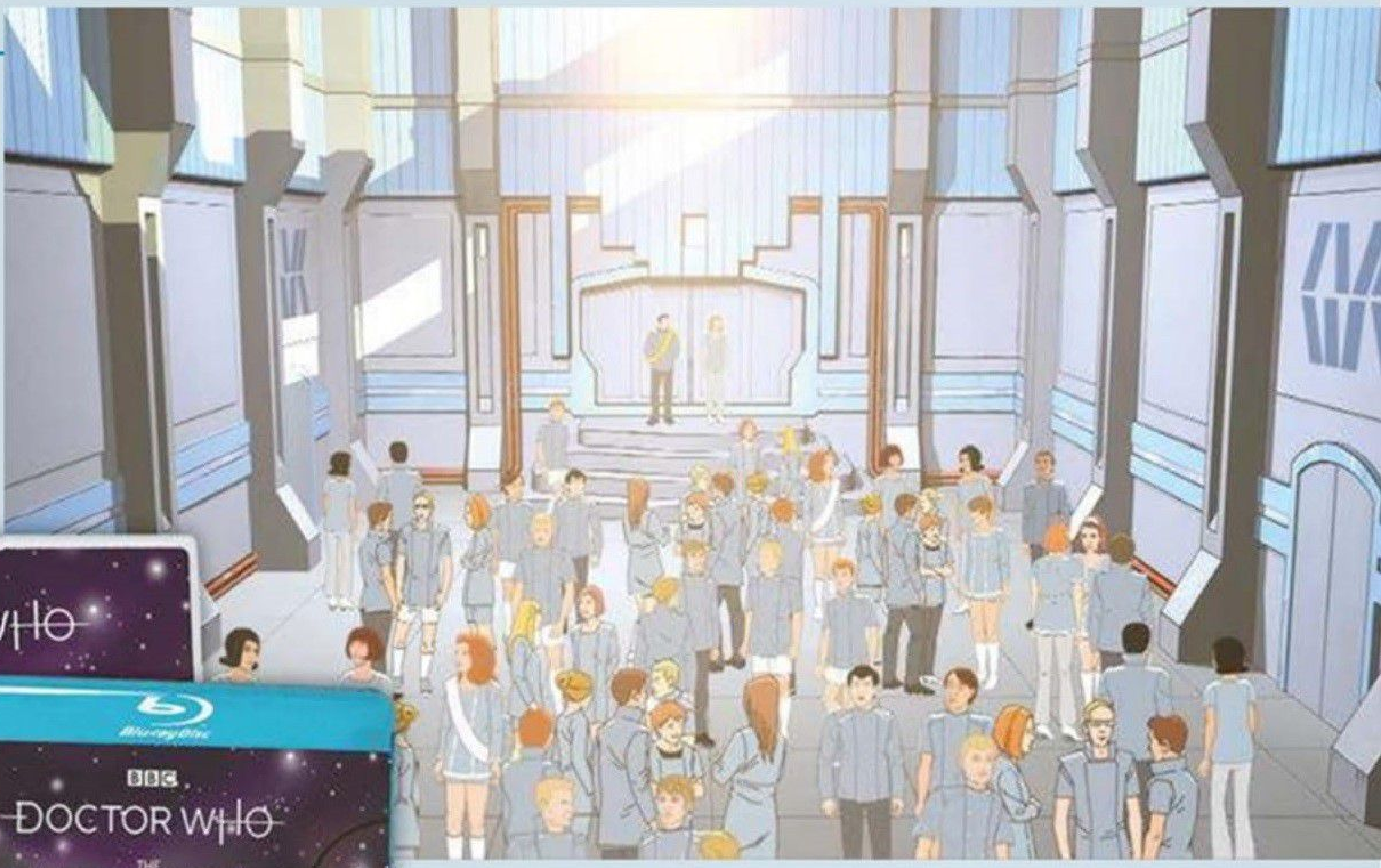
The Macra Terror

Blu-ray/DVD

BBC Studios
RRP: DVD (£20.42), Blu-ray (£25.52), Steelbook (£40.84)

Starring: Patrick Troughton, Michael Craze, Anneke Wills and Frazer Hines



BBC
DOCTOR WHO
THE MACRA TERROR
Blu-ray Disc
PG

There's a strong case for resurrecting the Macra. After all, in 2007 showrunner Russell T Davies decided to strand some of the gas-guzzling crustaceans on one of New New York's congested motorways in *Gridlock* (which is included, for completeness, on the limited-edition steelbook of this set). The big reveal, where an astonished David Tennant peers through the fumes and identifies these somewhat obscure monsters, was, after 40 long years, gloriously unexpected and great fun.

You have to sympathise with the team behind this animated version of 1967's *The Macra Terror*. The original videotapes were wiped in 1974; all that was left for them to work with was an off-air audio track, a few brief clips and some photos. They had to walk the line between honouring the missing source material and creating something that makes a virtue of this new medium.

All credit to them, then, for striking a satisfying balance. The previous release, *The Power of the Daleks*, showed some evidence of them struggling with a Herculean task, but here they've hit their stride. The actors' performances are painted in broad strokes, but the accomplished character work anchors this project to the original four-part story. They capture the crazed twitchiness of the rebel Medok (Terrence Lodge) and the looming bulk of the police chief Ola (Gertan Klauber), who delivers all his lines with a beautifully drawn gap-toothed sneer.

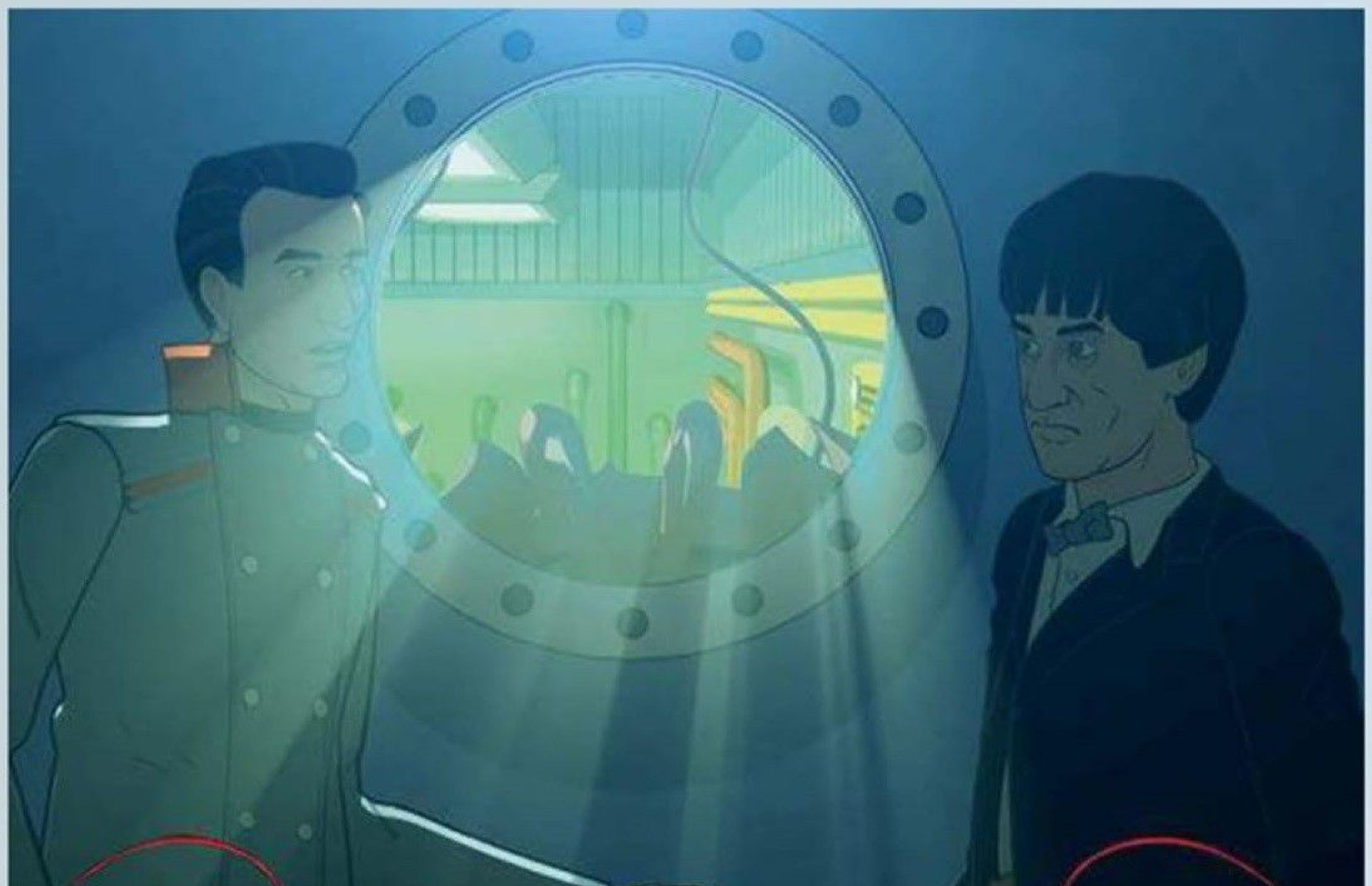
Meanwhile, these characters now exist in an expanded environment, with the artists not confining themselves to replicating the small sets and restricted camera angles. The Macra are bigger, more agile and – unlike the short, surviving clip where one menaces the Doctor's companion Polly, a clip fully restored and included among the extras here – this time around they're able to dangle her in the air, snagged in a massive claw.

The story centres on a group of humans who settled on another world and became prey to the crab-like Macra, who brainwashed and enslaved them. When the TARDIS arrives everything seems harmonious, but it's not long before the truth of the situation reveals itself.

There's something curious about the Macra. When we finally see their lair in Episode 4, they're surrounded by pipes, dials and gauges. It seems incongruous that a Macra might sit itself in front of a bank of instruments, twiddling switches with a massive pincer. The voice of Control, which we might have imagined to belong to the poor colonist used as their figurehead, turns out to be the voice of the Macra. It's pleasing to imagine that their urbane received pronunciation isn't merely a delusion – another example of the mind-control used to subjugate the colony – but actually the way they really speak.

These little details make *The Macra Terror* classic *Doctor Who*, its absurdity as vital an ingredient as its accomplished, unashamedly B-movie, monster scares.

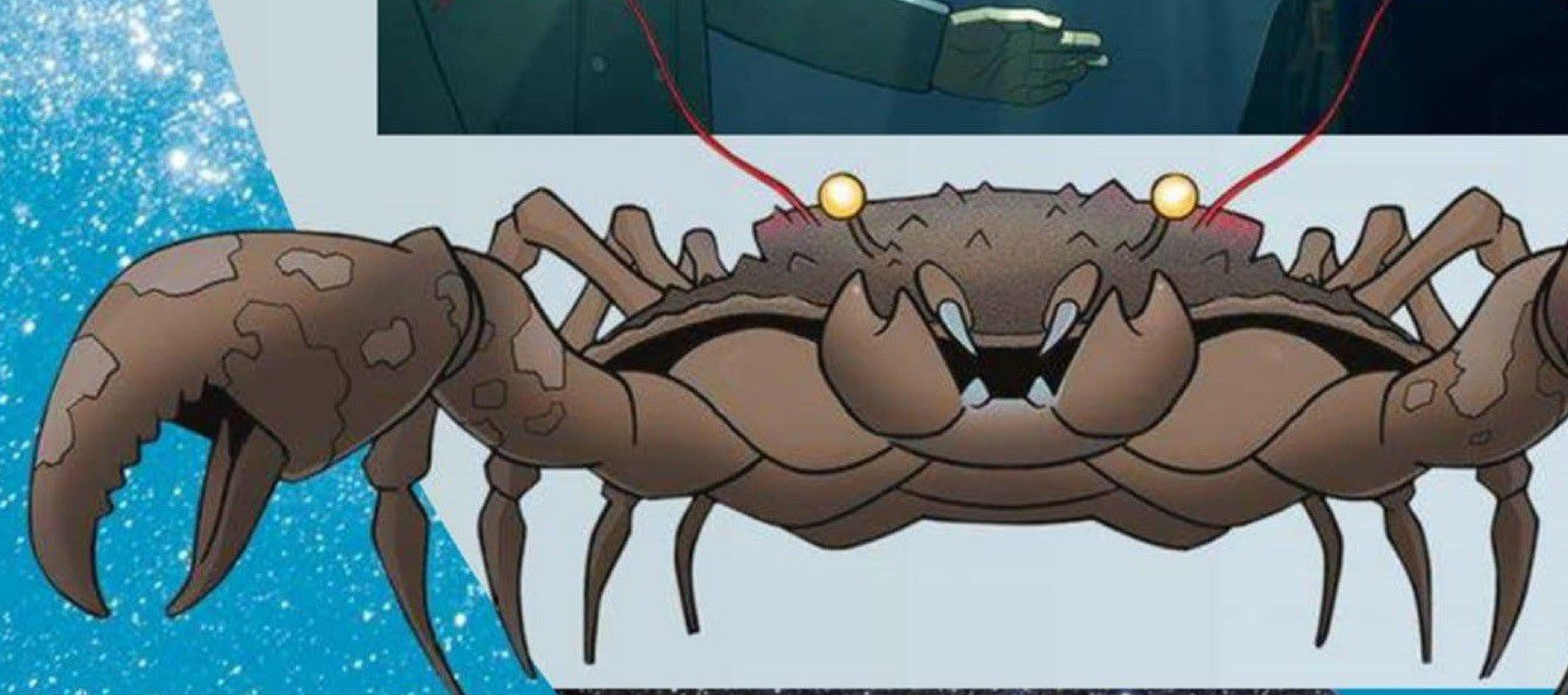
Also included in this release are reconstructions of the four episodes using off-air photos and the complete off-air soundtrack, which have

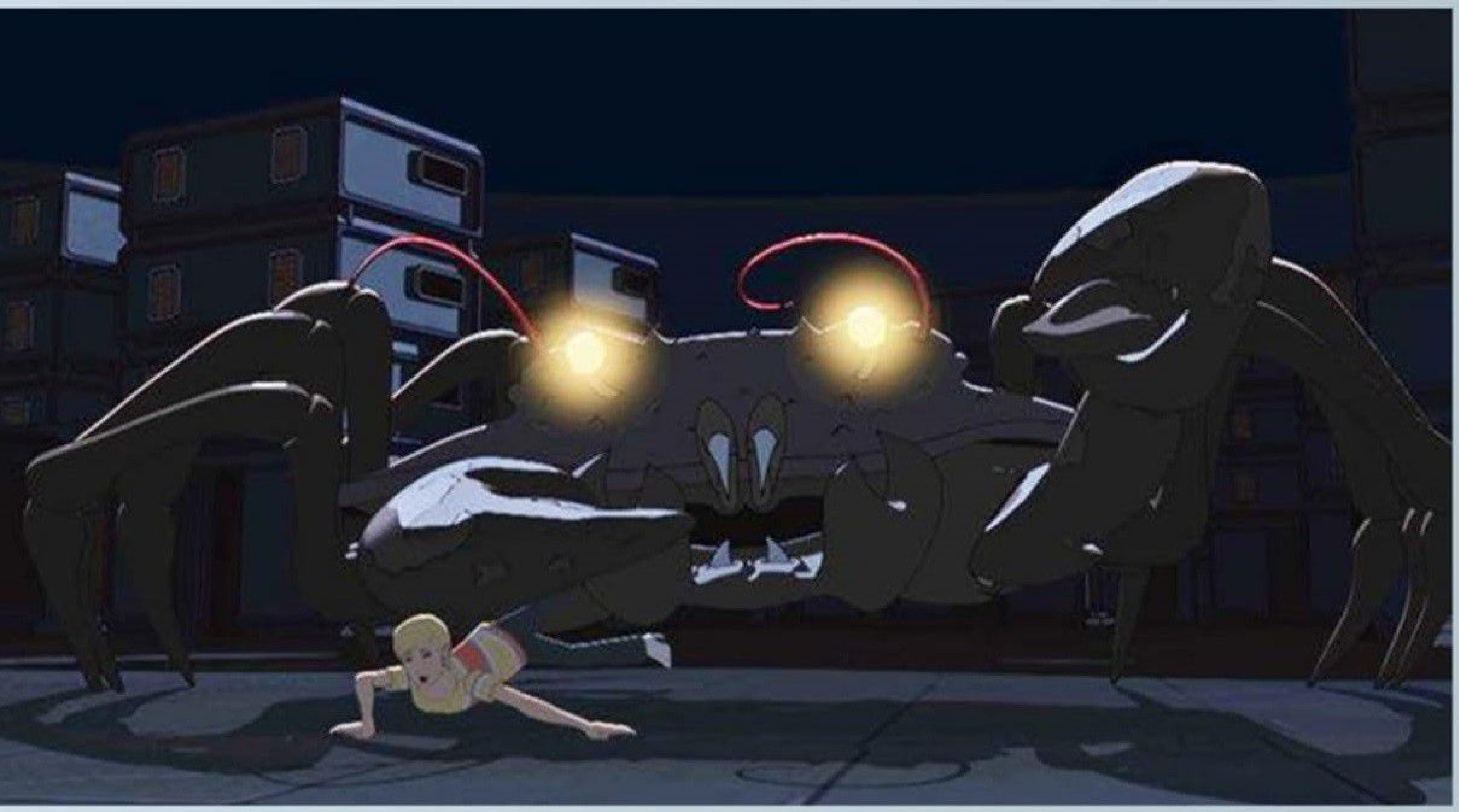


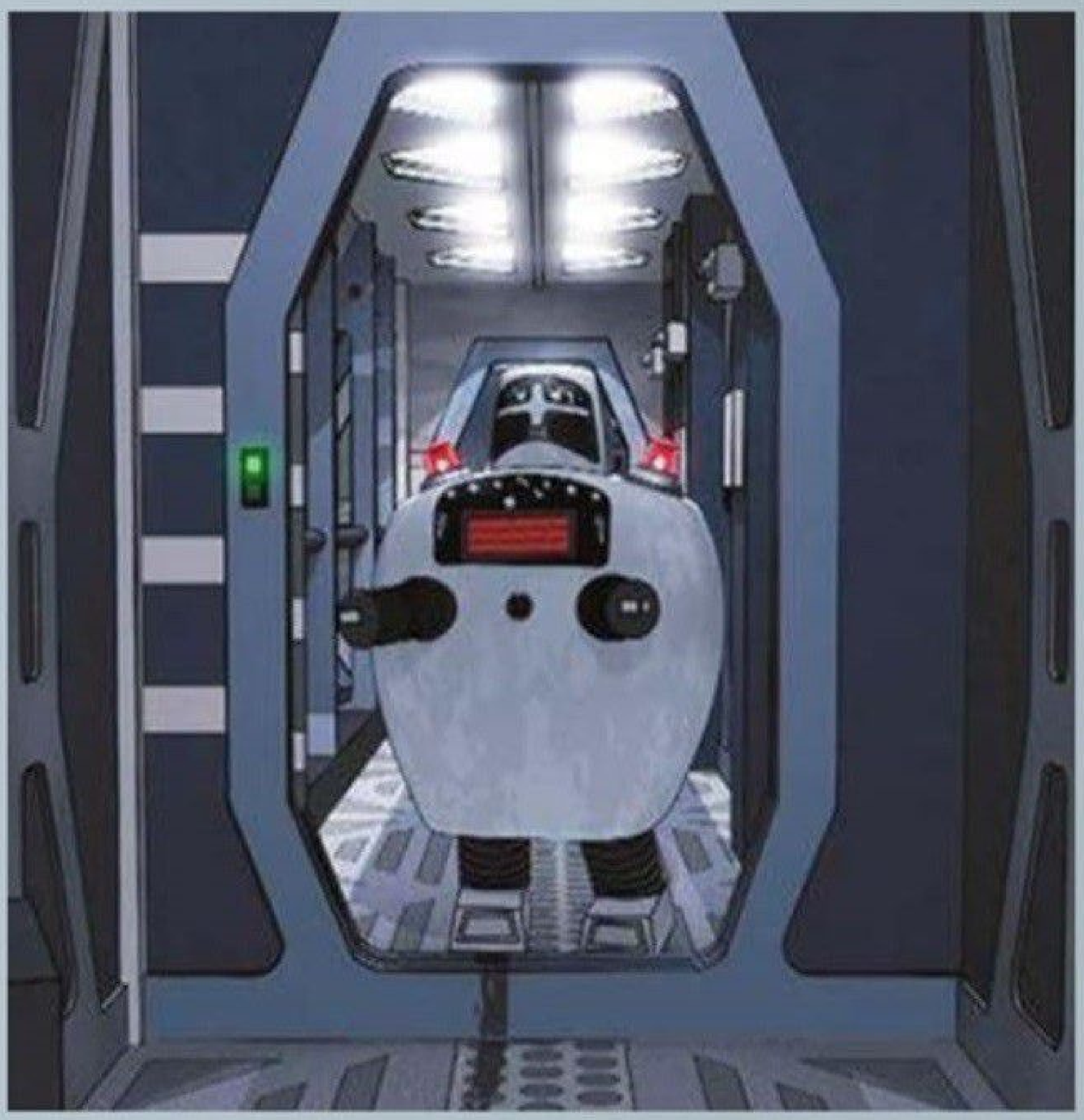
Top right: The residents of the colony in the animated version of 1967's *The Macra Terror*.

Right: The Pilot and the Doctor discover the real controllers of the colony.

Below: One of the parasitic Macra.







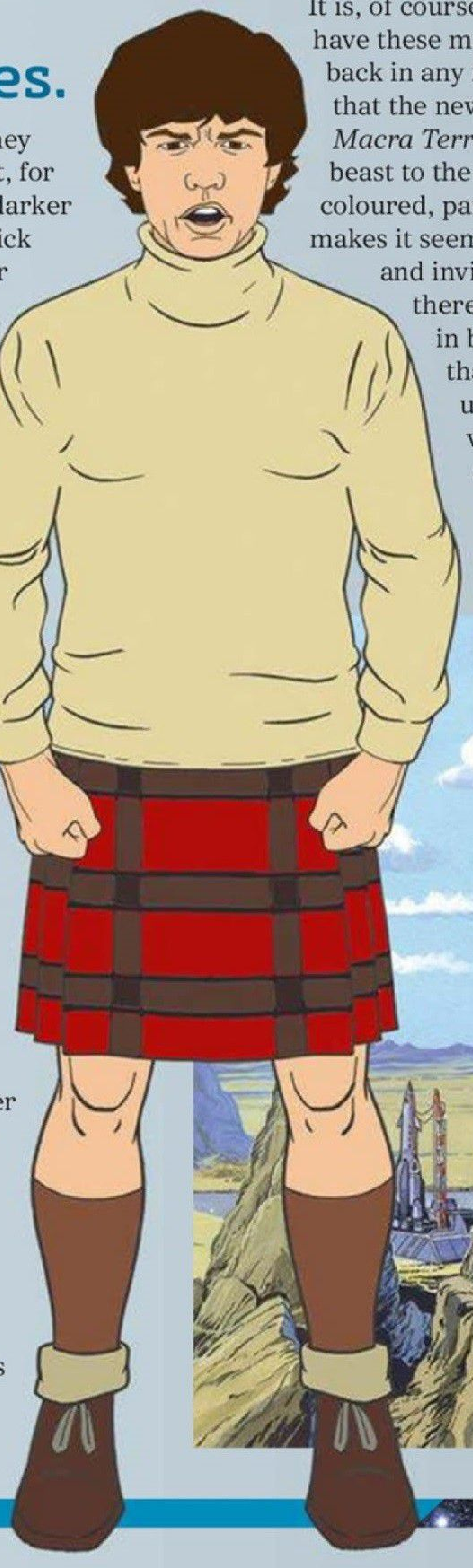
Far left: A Macra holds Polly in its grip.

Left: The Servo Robot in the animation of 1968's *The Wheel in Space* Episode 1.

Below left: Jamie McCrimmon, as illustrated by artist Martin Geraghty.

Below right from top: The sequence featuring the Doctor's friends being pampered and the 'rough and tumble' machine is on the telesnap reconstruction of *The Macra Terror*; the front and back covers of the steelbook; the colony, as realised by artist Graham Bleathman.

> **The artists have not confined themselves to replicating the small sets and restricted camera angles.**



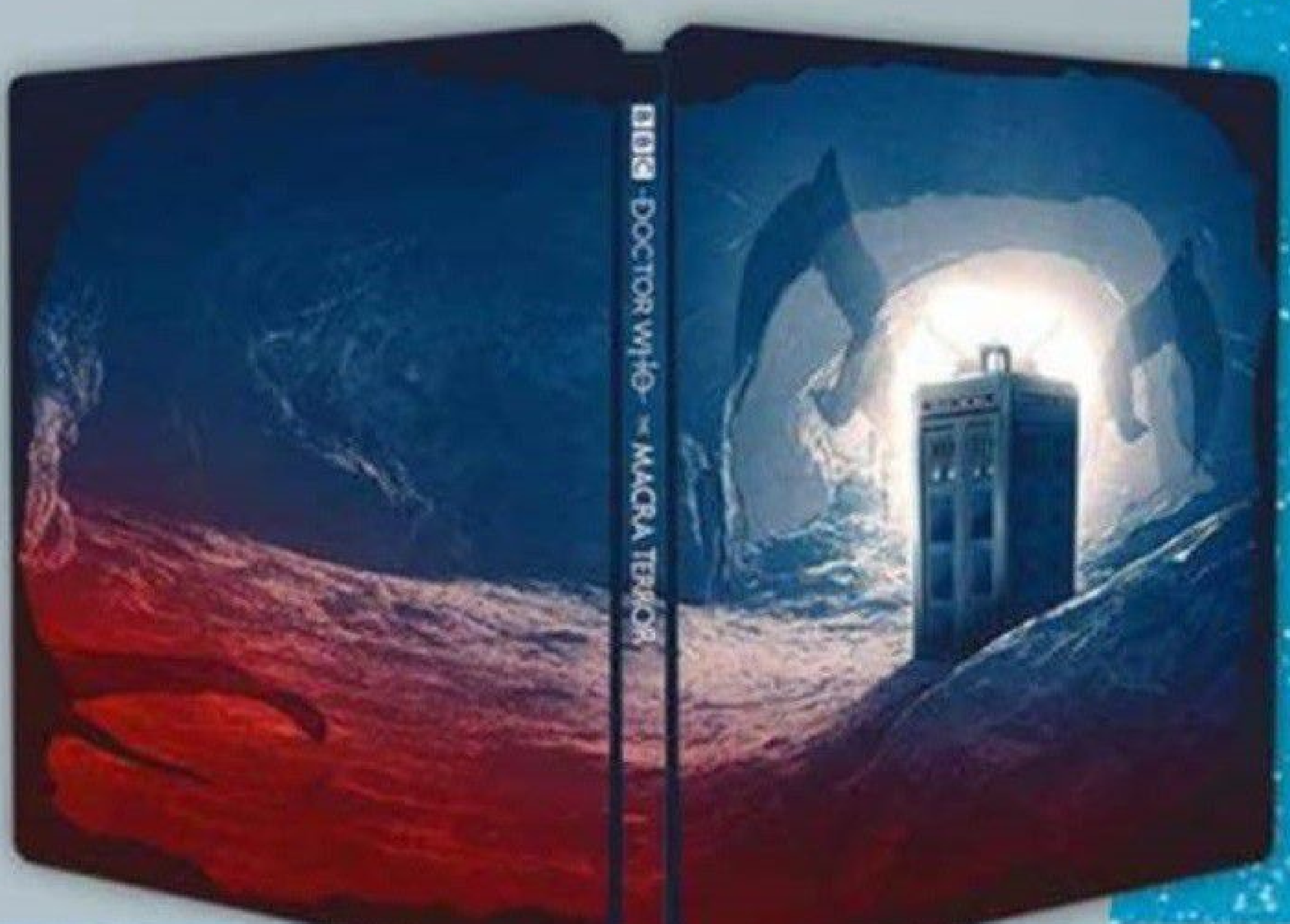
been lovingly stitched together. They suggest that the story as broadcast, for all its holiday-camp frivolity, was darker than we might imagine. Even Patrick Troughton, whose clownish Doctor is in his element, often looks menacing. Heavy shadows cloud his craggy face as he adopts expressions of abject horror to sell the situation. The Macra prop wasn't all it could have been, but the salvaged footage makes it clear that all concerned were trying to deliver proper, scary *Doctor Who* with utter conviction.

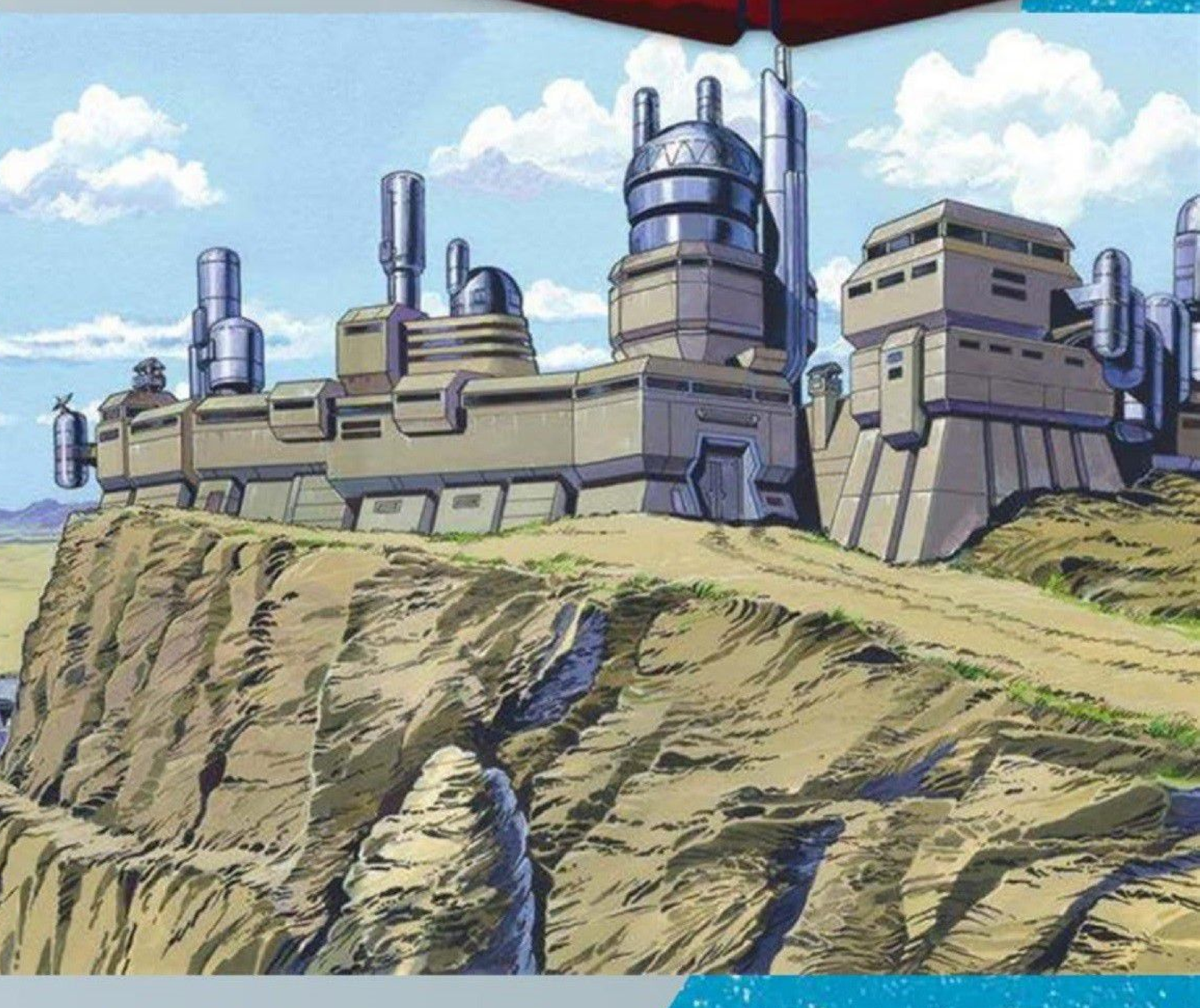
Indeed, in the audio commentary director John Davies recalls producer Innes Lloyd instructing him to "make it scary". Toby Hadoke moderates a wide-ranging discussion here, including recollections about the serial's regular cast. Frazer Hines talks about his close working relationship with Troughton and his early days as Jamie McCrimmon, and Anthony Gardner (who played colonist Alvis) recalls his friendship with their co-stars Michael Craze (Ben) and Anneke Wills (Polly).

The additional material on this release makes it a real collector's edition. It's a shame that the animation excises two minutes from Episode 1 – after all, the sequence where the Doctor throws himself into the "rough-and-tumble machine" is one of *The Macra Terror*'s most memorable scenes – but it is included as part of the reconstruction. Among the other extras, we also have the first part of 1968's *The Wheel in Space*, represented in the form of a ten-minute animation. We might grumble about cuts, but perhaps they do this rather glacial episode a favour.

It is, of course, gratifying to have these much-missed episodes back in any form. It's fair to say that the new version of *The Macra Terror* is a different beast to the original: this gaily coloured, panoramic animation makes it seem much more warm and inviting. The option is there, however, to watch in black and white – and that might help transport us back and give those who never saw the story a better idea of what it was like all those years ago.

RICHARD ATKINSON





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THE TENTH DOCTOR ADVENTURES: VOLUME THREE CD BOX SET

David Tennant and Catherine Tate reprise their roles as the Tenth Doctor and Donna Noble for the third volume of Big Finish's *The Tenth Doctor Adventures*.

The three full-cast audio adventures in this new box set are *No Place* by James Goss, which sees the Doctor and Donna appear on reality television; the Judoon thriller *One Mile Down* by Jenny T Colgan, which takes the travellers to an underwater city; and *The Creeping Death* by Roy Gill, set in the smog of 1950s London. *No Place* guest-stars Bernard Cribbins as Wilf Mott, Donna's grandfather, and Jacqueline King as Sylvia Noble, Donna's mum.

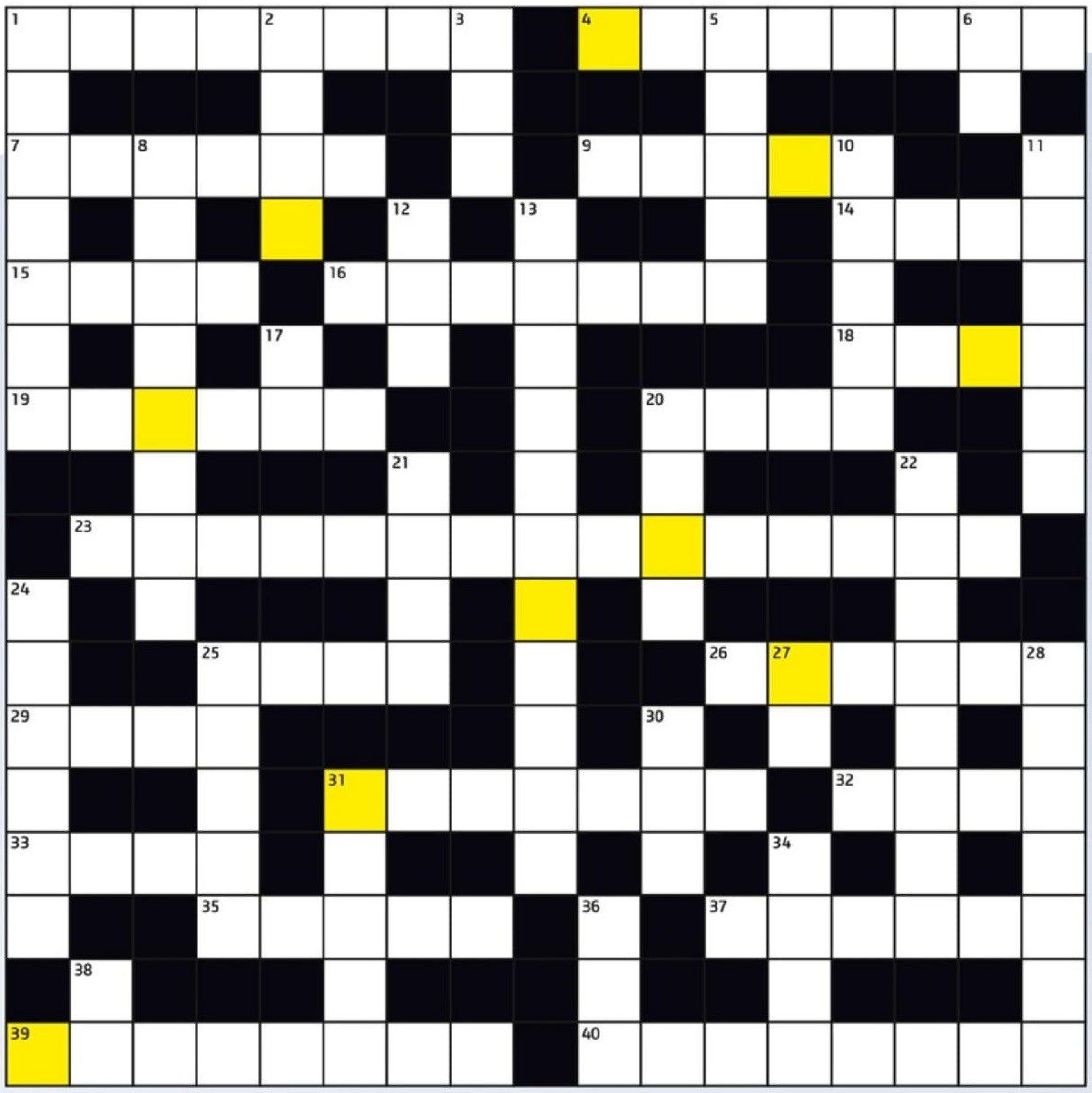
The Tenth Doctor Adventures: Volume Three will be available in May from *bigfinish.com* priced £35 as a limited-edition CD box set, or as a download for £25. Alternatively, the stories can be bought individually (£10.99 for each CD or £8.99 to download).

DAVID TENNANT • CATHERINE TATE
BBC
DOCTOR WHO
THE TENTH DOCTOR ADVENTURES
VOLUME THREE
THREE FULL CAST AUDIO ADVENTURES

DWM has **FIVE** copies of the CD box set to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of a villain encountered by the Tenth Doctor.

Know your Earl Sigma from your Ood Sigma? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

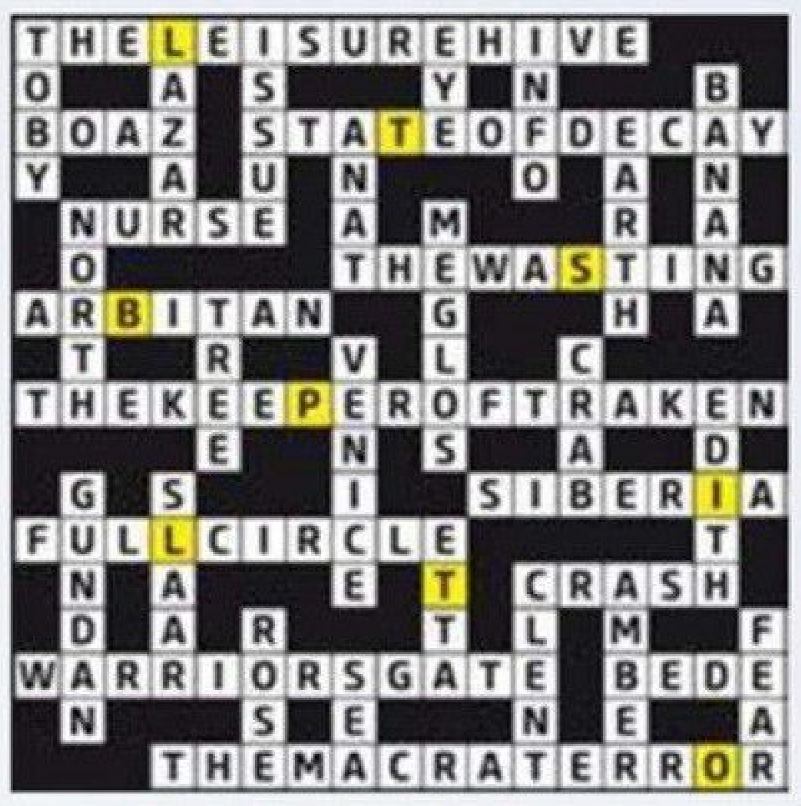
1 (and 23 Across) Mythical group who guarded the Reconnaissance Scout Dalek (3,5,2,3,10)
4 (and 15 Across) The Chameleons (8,4)
7 Mercenary employed by the Cryons (6)
9 Adric's brother (5)
14 One of Ace's friends in Perivale (4)
15 See 4 Across
16 (and 12 Down) 7 November 1987 (7,3)
18 God impersonated by the Mire (4)
19 *The Crimson* ____ (6)
20 ___ Tyler – played by Bernard Kay (4)
23 See 1 Across
25 Country that invented New Year's Eve, according to Graham (4)
26 Silurian who killed Rory (6)
29 Eleanor ___ – played Kara (4)
31 Jill ____ – part of the expedition to Exxilon (7)
32 *Planet of* ___ (4)
33 Vehicle used by one of the Robot Santas (4)
35 One of Captain Latimer's staff (5)
37 He was turned into a baby (6)
39 Planet famous for its sapphire waterfall (8)
40 State of affairs on the New New York motorway (8)

DOWN

1 Small town where you'd find the Fox Inn (7)
2 A virologist aboard the Ark (4)
3 Colleague of Anton and Curly (3)
5 The Queen and King of Hearts (5)
6 Production code of *The Wheel in Space* (1,1)
8 Garron's victim (3,5)
10 The Malus came from this planet (5)
11 Andrew ____ – Tegan's grandfather (6)
12 See 16 Across
13 It started on St Bartholemew's Eve (3,8)
17 Companion of the Doctor (2)
20 Twin planet of Raxicoricofallapatorius (4)
21 Organisation targeted by the Reconnaissance Scout Dalek (1,1,1,1)
22 The Eighth Doctor asked to be brought this in his dying minutes (8)
24 *The* ____ *of Death* (6)
25 Country partitioned in 1947 (5)
27 Production code of *The Power of the Daleks* (1,1)
28 General based on Androzani Minor (7)
30 Nyssa's doppelganger – ___ Talbot (3)
31 *The* ___ – film Bill said the Doctor would like (5)
34 Lalla ___ – played Romana (4)
36 Companion of the Doctor – on stage (3)
38 Meglos swore allegiance to this god (2)

ANSWERS NEXT ISSUE

◀ LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: BILL POTTS

THE THIRD DOCTOR ADVENTURES: VOLUME FIVE CD

BBC
DOCTOR WHO
TIM TRELOAR AND KATY MANNING in
THE THIRD DOCTOR ADVENTURES
TWO FULL CAST AUDIO DRAMAS
PRIMORD • THE SCREAM OF GHOSTS
FEATURING DAISY ASHFORD, JOHN LEVENE AND JON CULSHAW

Big Finish's *The Third Doctor Adventures: Volume Five* comprises two full-cast audio dramas starring Tim Treloar as the Third Doctor, Katy Manning as Jo Grant, Jon Culshaw as Brigadier Lethbridge-Stewart, Daisy Ashford as Dr Liz Shaw and John Levene as Sergeant Benton.

In *Primord* by John Dorney, prisoners are escaping across the country and UNIT has been called in to aid the search. But the Doctor can't help as he and Jo are going on a holiday to visit his old assistant Liz Shaw. However, the Doctor can't relax for long as he finds himself facing an old enemy…

In Guy Adams' *The Scream of Ghosts*, the Brigadier and the Doctor are both having strange communication problems which they realise may be connected. Soon they discover that terrifying sounds are echoing in the English countryside…

The Third Doctor Adventures: Volume Five is available in May from *bigfinish.com* priced £25 on CD or £20 to download. We've got **FIVE** CDs to give away. For a chance to win one, just answer this question correctly:

Who played Brigadier Lethbridge-Stewart in *Doctor Who* from 1968-89?

A Nicholas Courtney **B** Nicholas Smith **C** Nicholas Briggs

SCRATCHMAN TALKING BOOK

BBC
DOCTOR WHO
SCRATCHMAN
TOM BAKER
READ BY THE AUTHOR

A story originally intended for the big screen, and over 40 years in the making, *Scratchman* is the first *Doctor Who* novel to be written by Tom Baker.

The Doctor, Harry Sullivan and Sarah Jane Smith arrive on a remote Scottish island, but their holiday is cut short by the appearance of hideous scarecrows that are preying on the local population. The islanders are living in fear, and the Doctor vows to save them all. Things don't go according to plan, for the time travellers have fallen into a trap and Scratchman is coming for them. With the fate of the universe hanging in the balance, the Doctor must battle an ancient force from another dimension, one that claims to be the Devil. Scratchman wants to know what the Doctor is most afraid of. And the Doctor's worst nightmares are coming out to play…

The *Scratchman* audiobook, read by Tom Baker himself, is available as a box set of CDs, RRP £25. Thanks to BBC Audio we've got **FIVE** copies of the box set to give away. If you'd like a chance of winning one, correctly answer the following question:

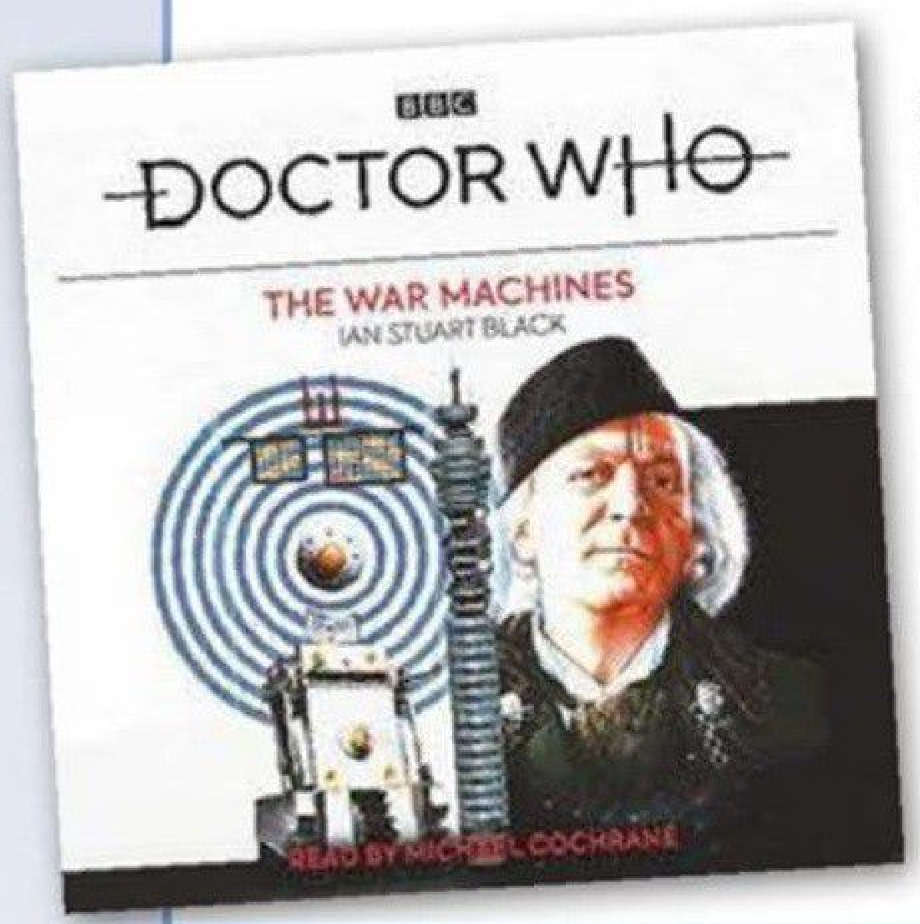
Which TV *Doctor Who* story featured animated scarecrows?

A *The Empty Child/The Doctor Dances*
B *The Impossible Planet/The Satan Pit*
C *Human Nature/The Family of Blood*

THE WAR MACHINES TALKING BOOK

In the latest release from BBC Audio, Michael Cochrane reads Ian Stuart Black's novelisation of his 1966 serial *The War Machines*, starring William Hartnell as the First Doctor.

The TARDIS materialises near the Post Office Tower in London, 1966. The Doctor senses a powerful and evil force, which leads him and his companion, Dodo, to scientist Professor Brett and WOTAN, a revolutionary new computer.



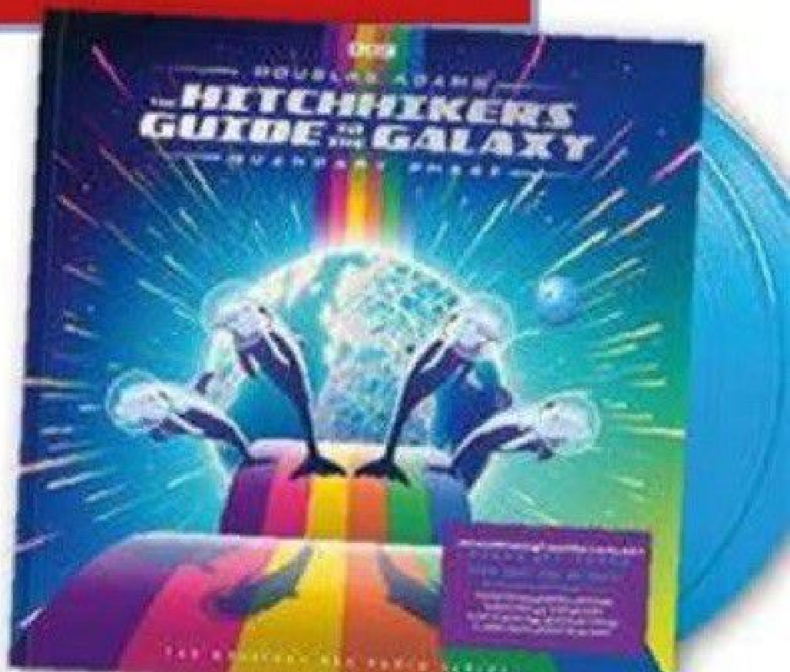
WOTAN has begun to think for itself and has formulated a deadly plan. Using its phenomenal power it programs humans to build mobile fighting computers, and with these unstoppable War Machines plans to take over the world…

The War Machines is available now, priced £20 on CD. Thanks to BBC Audio we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

Which London club, reputedly "the hottest night spot in town", do the Doctor and Dodo visit in the TV version of *The War Machines*?

A The Inferno **B** Sutekh's Sizzlin' Swingorama
C The Devil's Disco aka Azal's Place

THE HITCHHIKER'S GUIDE TO THE GALAXY: QUANDARY PHASE VINYL



The Hitchhiker's Guide to the Galaxy: Quandary Phase is available now on 180g heavyweight blue vinyl from Demon Records.

Covering episodes 19 to 22 of Douglas Adams' seminal BBC radio series, *Quandary Phase* is based on Adams' fourth *Hitchhiker's* novel, *So Long, and Thanks for All the Fish*. Hitching a lift back to Earth, Arthur Dent returns to his cottage and tries to resume normal life. But an encounter with a striking woman named Fenchurch poses a series of unanswered questions…

The two records are presented in illustrated wallets inside a rigid, bound 20-page book, including a tribute to Douglas Adams written by Stephen Fry and sleeve notes by Jem Roberts, Adams' official biographer. Amazon is offering 500 exclusive copies of the release, which include an art print signed by Stephen Fry.

The Hitchhiker's Guide to the Galaxy: Quandary Phase is out now, RRP £52.99 on vinyl. We've got **TWO** copies of the edition with the signed art print to give away. Fancy having a go at winning one? Just answer this question:

Who did Simon Jones play in the 1974 stage play *Doctor Who and the Daleks in Seven Keys to Doomsday*?

A Logar of Sarn **B** The Master of Karn
C High Priestess Ohila of Karn

TERMS AND CONDITIONS

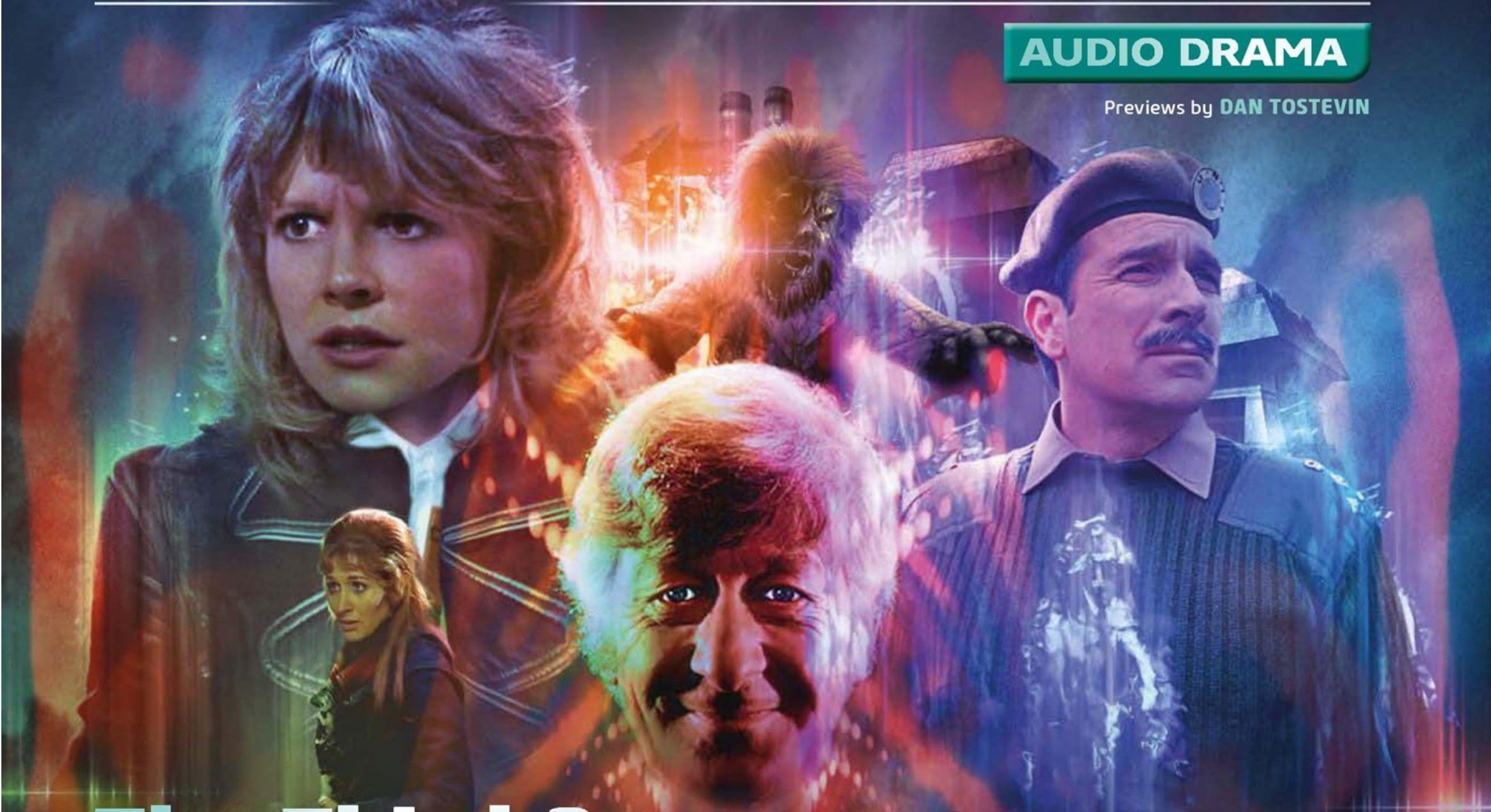
The competitions open on Thursday 4 April 2019 and close at 23.59 on Wednesday 1 May 2019. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Above: Characters featured on Tom Webster's cover art for *The Third Doctor Adventures: Volume Five* include Jo Grant, Liz Shaw, the Doctor and Brigadier Lethbridge-Stewart.

The Third Doctor Adventures: Volume Five

BIG FINISH
RRP £25 (CD), £20 (download)
RELEASED May

Written by **JOHN DORNEY, GUY ADAMS**

STARRING

The Doctor	**Tim Treloar**
Jo Grant	**Katy Manning**
Brigadier Lethbridge-Stewart	**Jon Culshaw**
Liz Shaw	**Daisy Ashford**
General Sharp	**Michael Troughton**
Captain Hall	**Andrew Wincott**
Private Callahan/Primords	**Joe Jameson**
Lady Madeleine	**Rose**
Barmaid	**Bethan Dixon Bate**

Tim Treloar and Katy Manning are back for two more instalments of *The Third Doctor Adventures*. John Dorney's *Primord* is a sequel to the 1970 serial *Inferno* and features the return of ex-companion Liz Shaw, while *The Scream of Ghosts*, by Guy Adams, sees the Doctor investigating a strange extraterrestrial signal.

As usual, Katy reprises her TV role as companion Jo Grant, while Tim recreates the late Jon Pertwee's performance as the Doctor. They're joined in *The Scream of Ghosts* by John Levene, making his first *Third Doctor Adventures* appearance as UNIT mainstay Sergeant Benton.

There are also two new cast members, both stepping into established roles. In *Primord*, Daisy Ashford plays Liz, the role originated by her mother, Caroline John, who died in 2012. Jon Culshaw, meanwhile, appears in both stories as Brigadier Lethbridge-Stewart, taking over from Nicholas Courtney, who died in 2011.

"It's quite an extraordinary feeling, as you can imagine," says Katy. "All these voices are so strong in my memory. Tim has now become Jon [Pertwee] totally. I've got hairs standing up on my arm at Jon Culshaw. And then in comes Daisy, who just happens to be the daughter of the gorgeous Caroline John, who I adored. We had a lot of giggly times together, and Daisy has so many things

Opposite page above centre: The cast is led by Tim Treloar, Jon Culshaw, Katy Manning and John Levene.

about her that remind me of her mother – although she is, of course, her own unique self as an actress.

"And so I'm standing there, and it's this weird, unique feeling," she continues. "Here I am, this old lady, and yet I'm transported right back in time! It's a little bit uncanny every now and again. I almost have to pinch myself that I'm *not* standing there with these people that are so strong in my memory and my heart, and certainly in my ears. It's wonderful, and it's creating a time that we never thought we'd be able to hear again."

"I was really honoured to be asked," says Daisy, "because it's so personal to me and my mum. It's a bit of a dream, really. I looked up to my mum so much as an actress that to have the chance to share a role with her is just incredible. Obviously I'm not her, but I hope I sound a little like her, and I hope I can do it justice. I just don't want to let the fans down, because she's obviously a very special character to a lot of people.

"I watched *Inferno* and a few other bits and pieces to try and get the essence of Liz, and to try and get the voice in my head," she explains. "I think if you try to mimic something too much, you can lose the character, so I'm trying to keep that voice in my head while focusing on the spirit of the character."

> "I watched *Inferno* and a few other bits and pieces to try and get the essence of Liz, and to try and get the voice in my head." DAISY ASHFORD

For Daisy, the defining characteristics of Liz are her intelligence and strength. "I think what mum also added to it was: there is a warmth to her, and a sense of humour," she suggests. "It makes her more accessible, and less just a great mind. She's a fun character as well, I think."

Jon Culshaw has experience imitating Nicholas Courtney, having voiced the Brigadier while narrating novelisations for BBC Audio. "So I was very familiar with taking on the Brigadier's voice with lines that already existed," he says, "but to take that and apply it to brand-new stories, brand-new dialogue, brand-new words... I was utterly honoured to be asked to do it.

"I met Nick a few times over the years at various *Doctor Who* events and others, and he was such wonderful, wonderful company," he adds. "They're cherished memories of being in his company, they really are. I want to do him proud. I want to really look after it. I see it as a big responsibility."

Katy feels sure her late co-stars would have approved of their successors. "Nick would be sitting in the juicer, saying how marvellous all this was!" she suggests, giggling. "Caroline would be so proud – and rightly so – of Daisy. She is so much her mother's daughter, and she's carrying on this wonderful tradition. I know, being a mum myself, how proud she would be of her daughter. And what a joy it is for us to have her with us! But Nick? Oh, Nick would just be beaming from ear to ear.

"Everybody has brought heart and soul into these characters, and really made them live again," Katy sums up. "It's a beautiful thing, and from my point of view, I think it's an absolute gift to the fans. I hope they're going to be very excited."

The search for new actors to play the Brigadier and Liz Shaw involved producer David Richardson and director Nicholas Briggs.

"It was very appealing to bring the characters back," says David, "but we were very aware that it's not that long ago since we'd lost two very well-loved actors. I had worked with them both, and they were smashing people. So if we were going to do it, we wanted to do it right, and respectfully, and tastefully.

"With the Brigadier, we wanted to find somebody who could be as close as possible to Nicholas Courtney, and – unusually for Big Finish – we did auditions. All of the voice-reels were brilliant; it was just that Jon Culshaw is so close to Nicholas' own voice that it's just uncanny.

"The casting of Liz Shaw was easier," he continues, "because we'd made the decision that if we were going to cast Liz Shaw, the only person we would ask was Daisy Ashford. Daisy is a super actress, we knew she had the skill set to play it, and it made emotional sense for Daisy to do it. I approached her at the start of 2018, before we even started working on the storylines, because we wanted her to be in place. If she had felt it wasn't right for her, we wouldn't have proceeded with someone else."

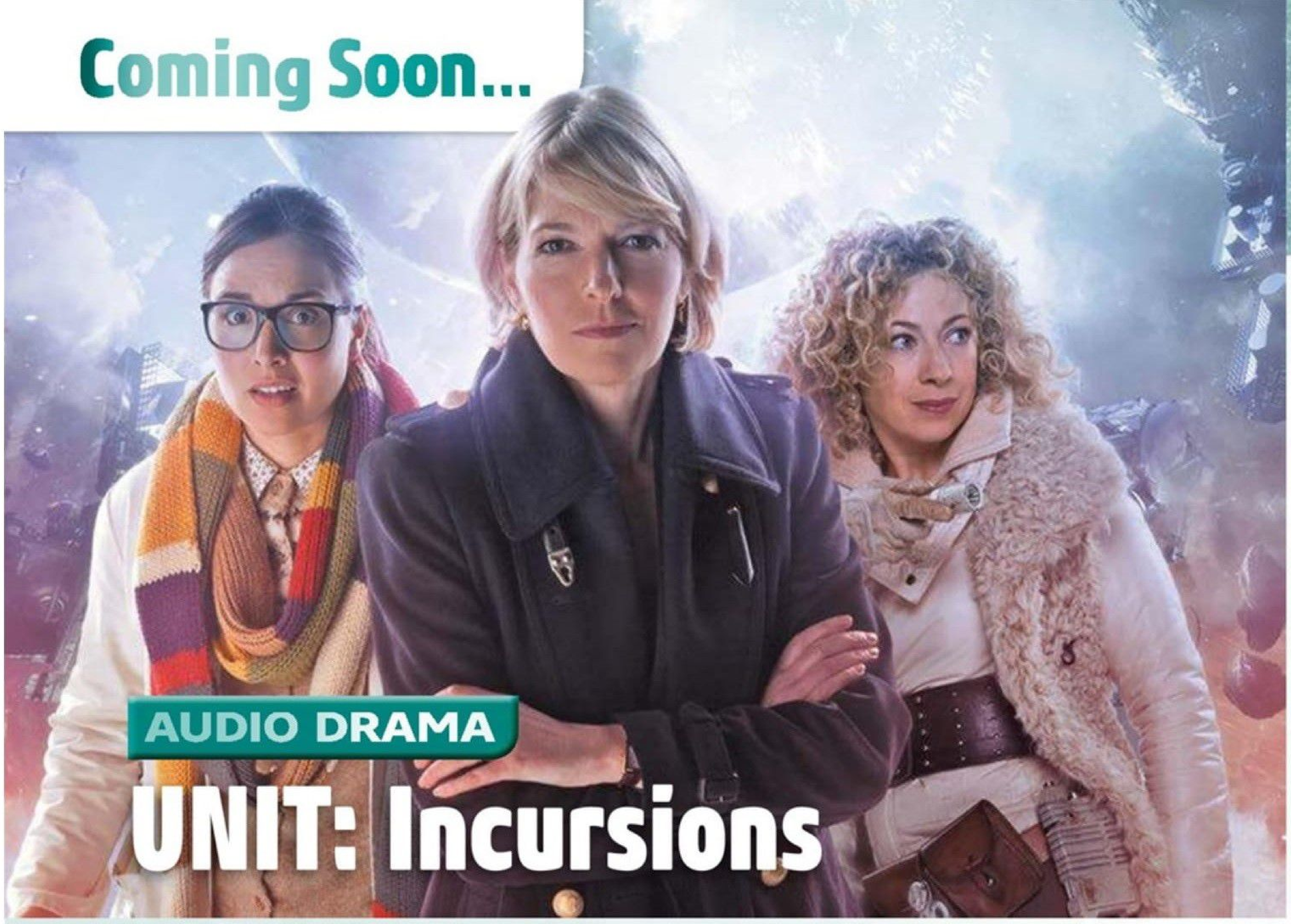
Above right: Caroline John as Liz and Nicholas Courtney as the Brigadier in a publicity shot for *Doctor Who and the Silurians* (1970).

Left inset: Jon Pertwee as the Doctor and Katy Manning as Jo in *Terror of the Autons* (1971).

Below: Daisy Ashford, Tim Treloar, Jon Culshaw and Katy Manning.

AUDIO DRAMA

UNIT: Incursions



Above: *UNIT: Incursions* features Osgood (Ingrid Oliver), Kate Stewart (Jemma Redgrave) and River Song (Alex Kingston).

Below left: James Joyce plays UNIT's Josh Carter.

Below right: The leading cast members – Enzo Squillino Jnr, Alex Kingston, James Joyce, Ingrid Oliver and Jemma Redgrave – with director Ken Bentley.

BIG FINISH
RRP £23 (CD), £20 (download)
RELEASED April

Written by **JONATHAN MORRIS, LISA McMULLIN, GUY ADAMS**

STARRING

Kate Stewart **Jemma Redgrave**
Osgood **Ingrid Oliver**
Josh Carter **James Joyce**
Sam Bishop **Warren Brown**
River Song **Alex Kingston**
Sgt Warren Calder **Andrew French**
Private Meghan Coates **Ajjaz Awad**
Jeff/Barney **Hywel Morgan**
Mother McCracken **Alexandra Mathie**
Joel Sanders **Chris Jarman**
Jacqui McGee **Tracy Wiles**
Mr Chant **Enzo Squillino Jnr**
Leif/Wampeerix **Leighton Pugh**

In April Kate Stewart and Osgood return for *Incursions* – three new adventures for their team at the Unified Intelligence Taskforce.

The first is *This Sleep of Death* by Jonathan Morris. It's a sequel to his 2017 audio *Static*, in which the Sixth Doctor encountered a stone circle that could resurrect the dead.

"*Static* had gone down very well, so I thought maybe I could do something more with that," Jonathan explains. "It's set in the present day, so that's 40 years later, and the stone circle has now been concreted over and turned into a sort of bunker by UNIT. They're aware of its properties, and they've occasionally used them to bring back the dead in situations of extreme emergency. One such situation arises, so Kate and Osgood set off to Abbey Marston to bring back someone from beyond the grave."

Jonathan hopes that in this script, he's "revisiting the atmosphere" of the spooky *Static*. "Sometimes what people think of as scary is actually not the fright, not the shock, but the anticipation and the dread," he explains. "So – in as far as it's possible to do that on the page, in a script – I tried to create the opportunities for the cast and director to come up with an atmospheric and suspenseful piece of work."

The second episode is Lisa McMullin's *Tempest*, which introduces a woman called Mother McCracken, who lives in the Outer Hebrides with a pet owl and a talking chimney. "I really had to temper it," says Lisa, laughing. "She had a gerbil as well, but I was told it was too much! I love her so much. I could do a whole spin-off series. I can't do anything without putting some ridiculousness in there. Even in the darkest, deepest tragedy, somebody's got to slip on a banana skin or something! I just like the strange and the weird and the eccentric."

> "Even in the darkest tragedy, somebody's got to slip on a banana skin or something!" LISA McMULLIN

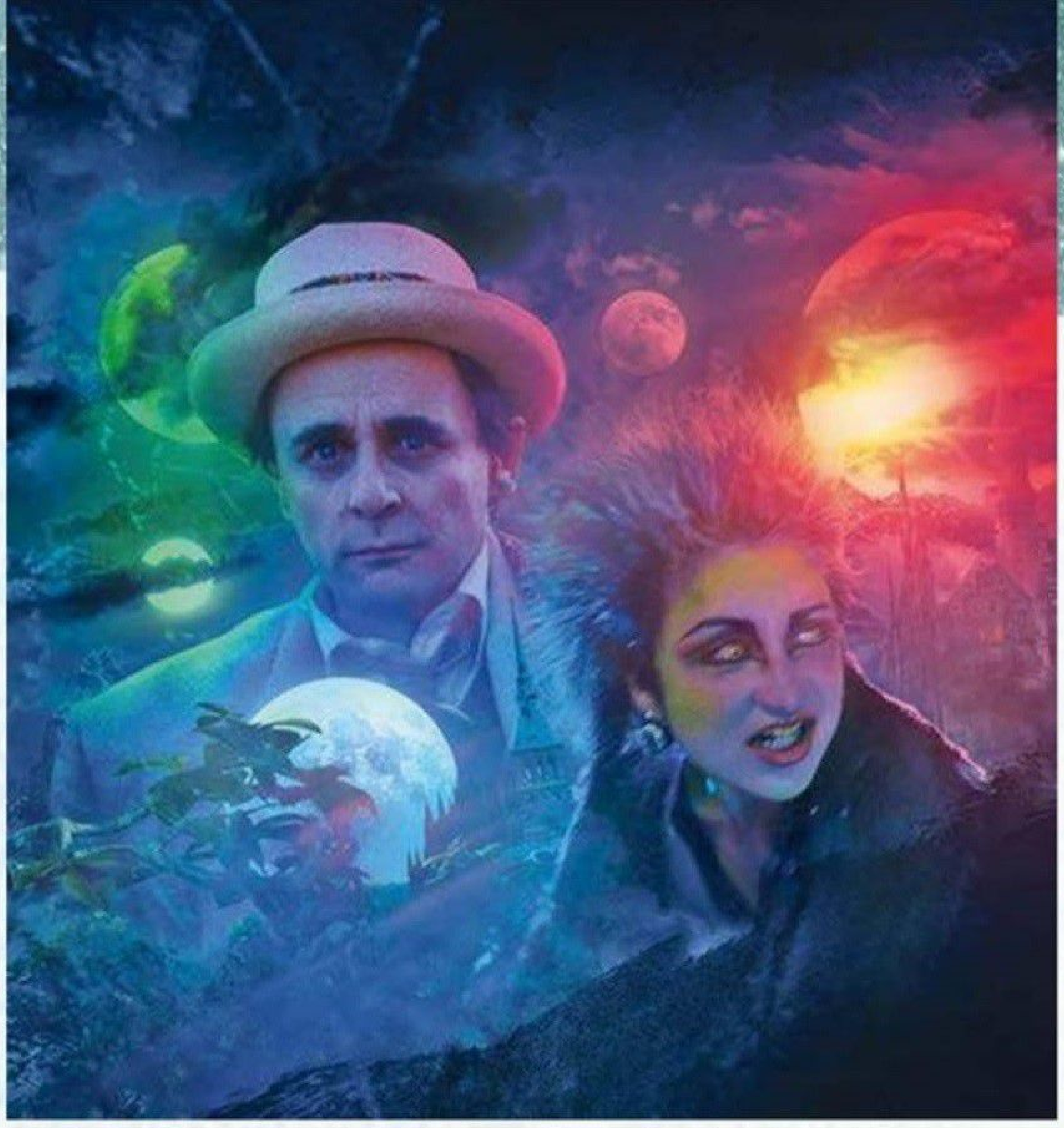
Lisa was inspired to write *Tempest* after delivering a script about out-of-control climate change for September's *Rose Tyler: The Dimension Cannon*. "Off the back of that, I was thinking about the weather and how it's been acting strangely," she recalls. "I thought, 'Wouldn't it be interesting if some sort of alien creature was manipulating our weather systems?'"

The collection concludes with a two-part story by Guy Adams. *The Power of River Song* involves a research centre exploring alternative power, where one of the UNIT regulars is found dead. "David Richardson [producer] suggested that it would be interesting to have modern UNIT involved in the sort of story that classic UNIT would be involved in, like a research centre or a power station that's under threat," says Guy. "I thought about that and came up with a list of possible things that could go wrong for the modern UNIT team – the most interesting of which, I thought, would be to kill one of them and have them try to solve their own murder. When you write a lot of these stories, half the fun is to set yourself up for a difficult challenge, and that seemed suitably excessive!"

The story features River Song, the Doctor's time-travelling wife, appearing alongside Kate and Osgood for the first time. "The pleasure of writing for these characters is that they're all wonderfully large, powerful, complicated bright lights," Guy continues. "The potential failing, of course, is that you put all of these people in a room and it just becomes impossible to see, because they all shine so brightly. The challenge is to make that a wonderful thing, and have them bouncing off each other."

AUDIO DRAMA

The Moons of Vulpana



In April's *The Monsters of Gokroth*, the Seventh Doctor invited a new companion aboard the TARDIS: Mags, the punk werewolf played by Jessica Martin in 1988-89's *The Greatest Show in the Galaxy*.

"She slots perfectly into the role of a companion," says writer Emma Reeves, who continues their adventures in *The Moons of Vulpana*. "I think she works particularly well for the Seventh Doctor, because their dynamic has got certain similarities with the Seventh Doctor and Ace. She's a young woman who's quite troubled, hasn't found her place in the world, has quite a dark past, and is struggling with elements of her personality. The Doctor is sort of helping her, but also putting her into situations where she has to help herself."

"In *The Greatest Show in the Galaxy* she's very much an outlier," says Jessica, "and we don't know very much about her until the end of the story. We don't know any of her history apart from the fact that she comes from Vulpana. In *The Moons of Vulpana*, it's almost like *Who Do You Think You Are?* because Mags actually goes to the planet that she comes from and meets people from her bloodline – we get to find out the lineage. And actually, even with that knowledge, she's still an outsider."

The Vulpana of Emma's story isn't quite the one Mags knows. "It's several millennia before the time that Mags comes from," Emma explains. "The Seventh Doctor is being a bit opaque in his motives, as always. At the beginning of the story, Mags is in something of a crisis, struggling to control her werewolf side and riddled with self-hatred. She's looking for somewhere to fit in, and the Doctor says he wants to show her the past of her own planet. It's a society where werewolves were the aristocratic ruling class, somewhat oppressing the non-werewolves – possibly not a million miles away from the Time Lords and the non-Time Lord Gallifreyans.

"In *Doctor Who* terms, it's probably more like *State of Decay* [1980] than anything else – the classic 'time that never was', with aristocrats in their castles and poor peasants – because it doesn't quite correlate exactly to a period of Earth's history. It's a fantasy time, somewhere between the middle ages and the early 19th century."

Emma developed the planet in collaboration with script editor Alan Barnes. "We know, obviously, that other Vulpanans are werewolves," says Emma, "but there's not an enormous amount established in the original show, so I had a fairly free hand to create the history and geography of Vulpana. When I was originally chatting with Alan, our starting point was a reverse *Pride and Prejudice*, with various young male werewolves fighting for Mags' hand! We also got the idea that, because werewolves are controlled by the Moon, if you have a planet with *multiple* moons, perhaps you'd have different groups of werewolves controlled by different moons. That was quite an exciting idea, which I ran with a bit. So it started as a twisted, werewolf, reverse-gender *Pride and Prejudice*, but I think it evolved into something different.

"It's a real Mags showcase," Emma concludes. "It's very much her story. It's about her struggle to understand herself, but it also gives her a chance to showcase a lot of excellent companion qualities. She's loyal, she's very brave, she's got a strong sense of right and wrong, and she has the capability to be quite self-sacrificing. As I was writing it, I began to think, 'I hope Jessica does a lot of these', because I can see Mags being a really great ongoing companion." **DWM**

BIG FINISH
RRP £14.99 (CD),
RELEASED February

Written by **EMMA REEVES**

STARRING
The Doctor **Sylvester McCoy**
Mags **Jessica Martin**
Ulla **Nimmy Marsh**
Issak **Peter Bankole**
Jaks **Irfan Shamji**
Tob **Sean Knopp**
Barton **Beth Goddard**

Top: Tom Webster's cover art for *The Moons of Vulpana* features the Doctor (Sylvester McCoy) and Mags (Jessica Martin).

Above left: Sylvester McCoy with Beth Goddard, who plays Barton.

Above right: Jessica Martin reprises her role as the lycanthrope, Mags.

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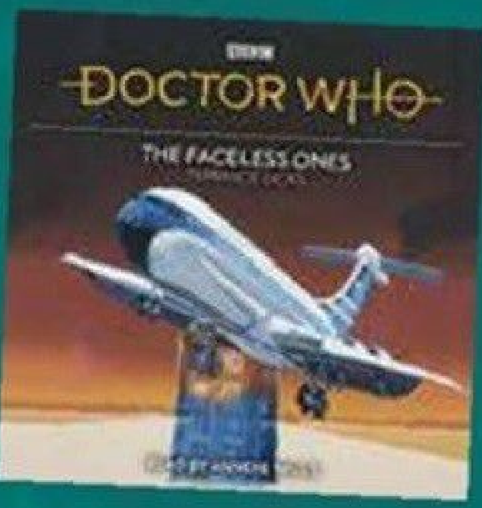
- ▶ *The Moons of Vulpana* [Seventh Doctor] by Emma Reeves Big Finish £14.99 (CD), £12.99 (download)
- ▶ *Under ODIN's Eye* [Sixth Doctor] by Alice Cavender Big Finish £2.99 (download)
- ▶ *Torchwood: Sync* by Lisa McMullin Big Finish £9.99 (CD), £7.99 (download)

Thursday 2 May



- ▶ *The Faceless Ones* [Second Doctor, talking book] by Terrance Dicks BBC Audio £20 (CD)
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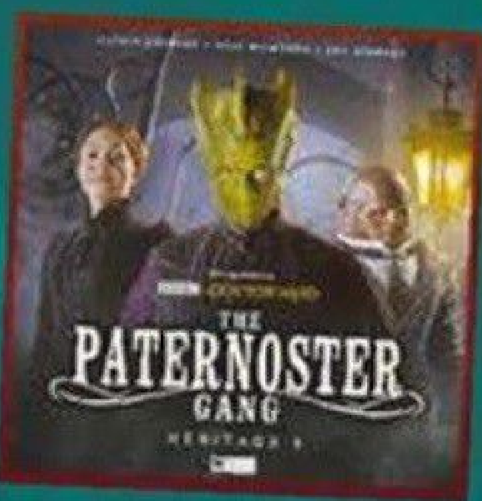

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#19: Sentreal

Mission to the Unknown (1965)

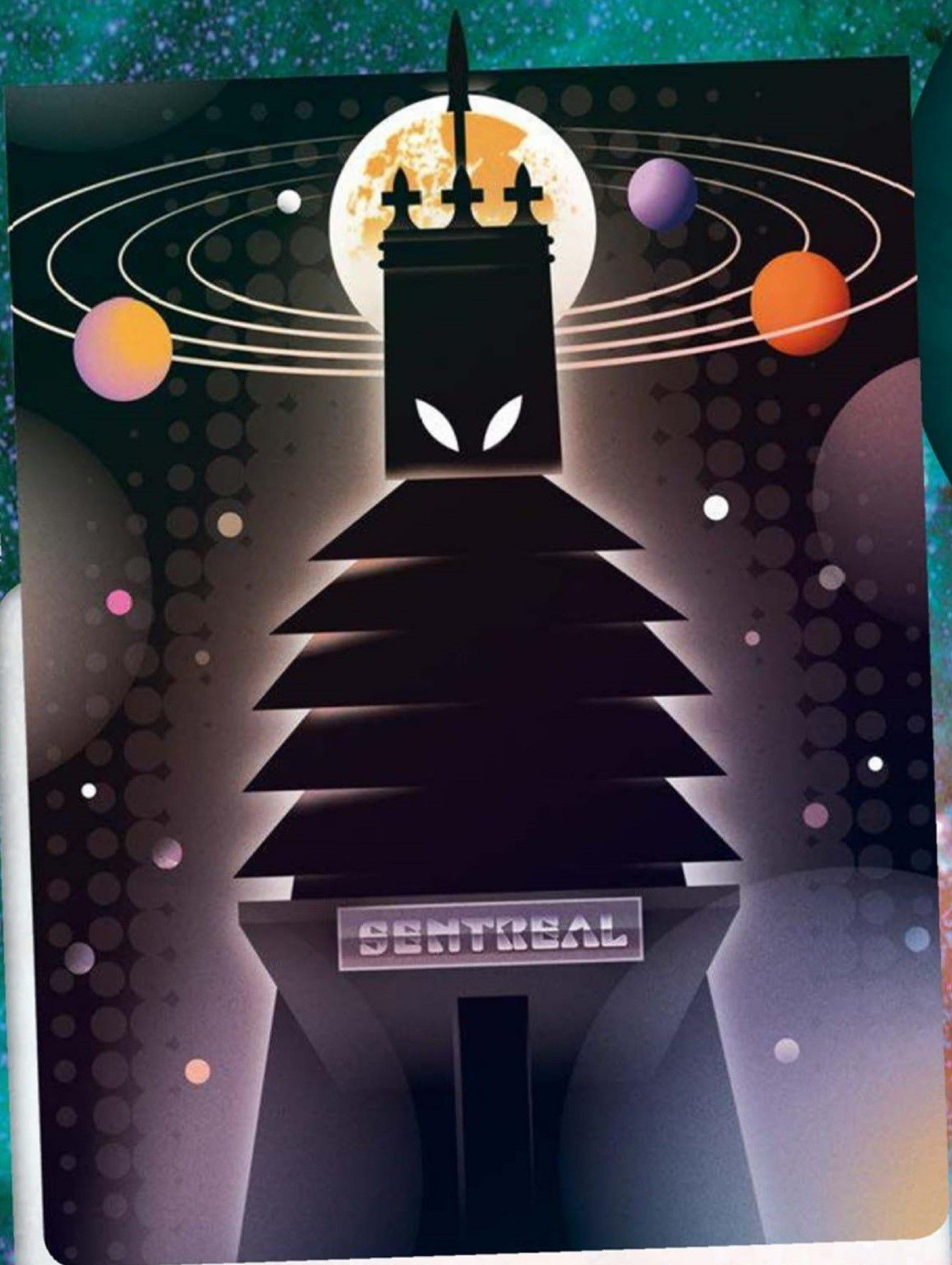


ILLUSTRATION BY BEN MORRIS

I know what you're wondering. "Which one is Sentreal?" Well, let me set your mind at rest. I'm the tall delegate with a head a bit like a chess piece with a sort of concertina section in the middle. This means I can bobble up and down to express agreement or disagreement in my capacity as an alien delegate.

It was in that capacity that I attended the Intergalactic Peace Conference of Andromeda at the United Galactic Headquarters on Kembel. It was all very last minute but thankfully I landed in time to join the other delegates at the drinks reception. I recognised Celation with his big hood, Gearon with his visor, and Beaus with his provocatively transparent top. There was also a delegate I didn't know; a short man with a face covered in droopy fronds.

"Hello," I said. "I am Sentreal."

"I am Trantis," he said nonchalantly. "Master of the Tenth Galaxy. You may know it. It is the biggest one."

"Wow," I said. "A whole galaxy, that's... incredible."

"Yes, it *is* pretty incredible. My empire spans almost 20 solar systems!"

I paused, trying to work out what to say. "Er... are you sure you don't mean star cluster? Because aren't there, like, billions of solar systems in a galaxy?"

"No. You're thinking of the universe."

"No, I'm pretty sure the universe is made up of billions of galaxies..." I had another thought. "So what do you think a solar system is?"

"A solar system is... a star, and its surrounding planets, and other stars, and their surrounding planets. The planet Skaro, for instance, is in the same solar system as Earth."

"Right," I said. "You do realise these are actually scientific terms with precisely defined meanings and not just random words that can mean whatever you want them to mean?"

"I do!" said Trantis with a snarl. "And I use them correctly!"

"Right, yes, sorry," I said hurriedly. "So, um... Did you drive yourself here?"

At this point an alert sounded, indicating that it was time to begin, and we all gathered in the conference room around the big circular table, trying to work out where to stand.

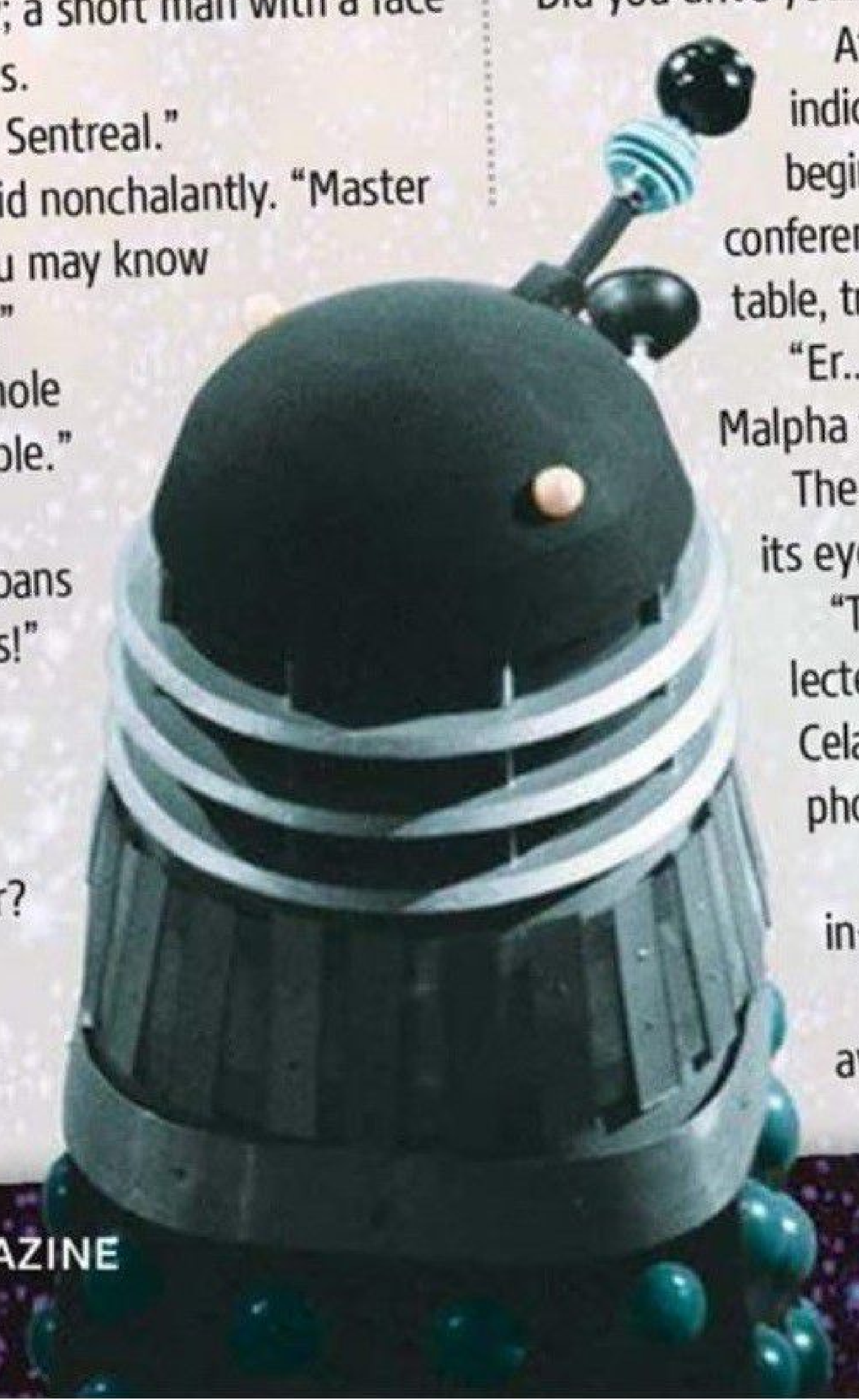
"Er... Where are the lecterns?" said Malpha to the Black Dalek.

The Black Dalek stared at him with its eyestalk. "What-lecterns?"

"There were supposed to be lecterns with name plates," said Celation. "So when we have our photos taken, it's clear who is who."

"There-will-be-no-photography-in-the-conference-room."

"I just think it might, you know, avoid confusion later."



"You-are-all-delegates-from-the-outer-galaxies. That-is-enough."

"Oh, we're *delegates*, are we?" said Beaus. "I thought we were emissaries."

"Emissaries?" said Trantis. "I thought we were representatives."

"Aren't we all just members of the Galactic Council?" said Celation.

"Well, I was told we were planetarians," muttered Gearon.

Everyone, including the Black Dalek, turned to look at Gearon.

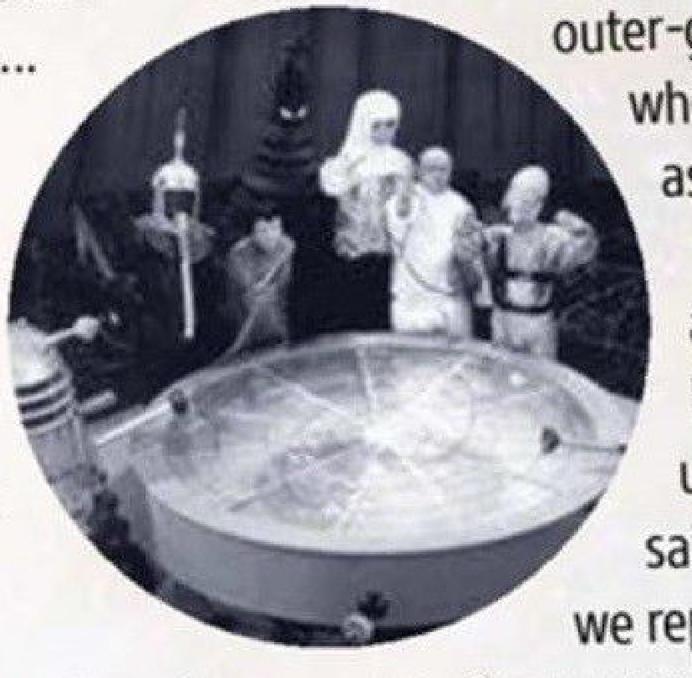
"We-are-not-'planetarians'," said the Black Dalek. "That-would-be-silly. Can-we-begin-the-meeting-now?"

"No," said Malpha dramatically. "There is a hostile presence among us!"

I gasped in shock. We all turned to look at each other suspiciously.

"In-this-conference-room?"

"No. They are at large... somewhere in the jungle outside!"



"Then-they-are-not-among-us-are-they-Master-of-Malpha?" said the Dalek snidely. "Do-not-worry. If-they-do-not-die-by-our-Varga-Plants-my-patrols-will-exterminate-them!" The Black Dalek swung its eyestalk around the room. "*Now*-can-the-meeting- begin?"

"No, wait," said Malpha. "There is something else."

If Daleks could sigh, the Black Dalek would have sighed. "What-is-it-this-time?"

"There's meant to be eight of us. The Master of Zephon, he's not here."

"Zeph-on? Which-one-is-Zeph-on?"

"Bloke in a cloak, looks like seaweed."

"Oh, he sends his apologies," said Celation. "Says he can't make it because he's suffering a violent uprising of the Embodyment Gress."

"Ooh, I had that once," said Beaus. "Very nasty. I was laid up for a fortnight."

"Then-we-can-start-without-him," said the Black Dalek. "Item-one. Have-we-all-finally-agreed-what-order-we-will-invade-the-planets-of-the-Solar-System-in?"

My fellow delegates nodded and shouted out things like "Agreed!" and "Our galactic domination is assured!" and "We are the mightiest in the universe!" All except for Gearon, who waited until they had finished and then muttered, "I still think we should do Jupiter first. Work our way inwards. It's on the way."

"We-are-not-doing-Jupiter-first. That-would-be-silly. We-do-Earth-first-then-the-Moon-colonies-*then*-we-do-Jupiter." The Black Dalek glided around the room. "All-is-agreed. The-eight-great-powers-of-the-outer-galaxies-are-as-one."

"Seven," said Malpha.

"The-seven-great-powers-of-the-outer-galaxies-and-Zephon-when-he-gets-here-are-as-one."

"This is indeed an historic moment in the history of the universe's... history," said Malpha. "Together we represent the greatest war force ever assembled. All the worlds of the Solar System will fall before our might!"

"And-the-first-of-them-is-Earth!" added the Black Dalek hurriedly.

"I still say..." began Gearon.

"No-we-have-decided-it-now-Delegate-Gearon. Delegate-Malpha-will-read-out-the-minutes."

Malpha checked his notes. "We at this table pledge our allegiance to the Dalek cause. Our armies will reduce the galaxies to ashes, etcetera etcetera... And Earth we will conquer first."

"Very-good," said the Black Dalek. "Now-we-can-move-on-to-item-two. Victory-chant. All-together-now. Victory! Victory! Victory!"

It was at this point that I realised the Intergalactic Peace Conference of Andromeda would probably take place on Andromeda and that I had gone to the wrong meeting.

As told to Jonathan Morris

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